TOP TIPS FOR BUYING A VINTAGE SEWING MACHINE

Quiltmaker

January/February '23

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Dolly's Sampler by Abigail Dolinger

Today's Best Sewing Machines For Quilters

+

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CheerFully red

by christopher thompson

The *Cheerfully Red Building Blocks 2021* quilt pattern by the RBD Designers will be available for free download at www.rileyblakedesigns.com/free-quilt-patterns

Cheerfully Red, the newest fabric collection by Christopher Thompson of the Tattooed Quilter, was inspired by the quilt club, The Cheerful Ladies Club. Many of the members were his great-grandmother, grandmother and several great-aunts. You couldn't miss them at charity events, winning ribbons at the county fair, or marching in local parades because their uniform consisted of the most darling red gingham dresses, bonnets, and crisp white aprons. This delightful collection features lots of florals in Riley Red, Cayenne and Redwood. If you love creating all things red and white, this collection is for you!

Follow us for tutorials on YouTube | f ◎ P You Tube Blog

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Riley Blake DESIGNS

Made in Western-Germany
PFAFF
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Basic Lessons: the instructions for things you use often in quiltmaking are available online. If you need help with a technique in any of the projects in this issue, **scan this icon** with your phone camera, or go to QuiltingDaily.com/quilt-basics-and-lessons.

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Quilting DAILY

Happy New Year!

Sewing machine, how do I love thee? Let me count the patterns in this issue that will inspire you to stitch up an ode to your favorite hunk of metal!

Let's start with *A Stitch in Time* by Charisma Horton. Charisma shows us how to make a fun collection of fabric the star of the show (see what I did there?). Make sure everyone knows where to find you with *My Happy Place* by Madi Hastings. This is a fun project you can use as a small rug or a wall hanging. *Crankin' Along* by Terrie Peterson is her homage to vintage hand-crank sewing machines. *Quilter's Dream* by Natalie Crabtree is an adorable quilt featuring spools of thread. She made her version scrappy in an assortment of colors, but I think it could be fun to choose scraps of the same color for each spool to create a color-block masterpiece.

Teach your favorite young person to sew using Abigail Dolinger's sweet quilt, *Dolly's Sampler*. This little quilt uses 5" charm squares to make each block—perfect to use up your stash while teaching someone to quilt. And Heather Black joins us with *Twinkle Lights*, a colorful modern quilt to brighten cold winter days.

This time of year, many of us are making New Year's resolutions which may include not buying anything new and using up our stash, dedicating ourselves to finishing up UFOs, or even starting that side hustle that we have longed to begin. So, we strive to not only provide patterns and ideas to inspire, but also guidance and resources to be budget-savvy—including clever stash-busters, business inspiration, and other thrifty approaches to your favorite pastime. For tips, free patterns, and resources between magazine issues, we invite you to join us at QuiltingDaily.com or via our newsletters.

Finally, we have something new to offer our valued readers.

BONUS! We are offering a free additional pattern for a limited time. Simply turn to page 72 to see the quilt pattern, snap the QR code with your camera, and you will be taken to the free digital pattern download page on QuiltingDaily.com. This offer is only available for a limited time, so hurry now!

Happy Quilting!

Tracy

Tracy

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Kaffe Fassett fans rejoice! BERNINA's latest special limited-edition machine features an exclusive faceplate with the acclaimed Guinea Flower fabric print. It also includes additional 31 decorative stitches and 64 embroidery designs (with the optional embroidery module) by Kaffe himself. This machine features the BERNINA rotary hook system for a nice straight stitch, with a 9mm maximum stitch width. There is 10" of harp space, so you have lots of room for creating. Don't forget the BSR (BERNINA Stitch Regulator) for perfect free-motion quilting stitches included with the machine.

shop.berninausa.com

Brother Luminaire 3 Innov-is XP3

The Luminaire 3 Innov-ís XP3 is a brilliant addition to your quilting, sewing, and embroidery repertoire. With over 1,500 built-in embroidery designs and 192 Disney character patterns on the tablet-like 10.1" LCD color display, you can project and audition the designs—in full color—using the revolutionary StitchVision projection technology. You can even send images from a smartphone or tablet, get alerts when it's time to change threads, and enable multiple Brother machines to work together—cut appliqués with the Brother ScanNCut and add it to your in-the-hoop project. Send your creativity soaring with the endless possibilities available with this machine!

brother-usa.com

Baby Lock Allegro

The Baby Lock Allegro quilting machine is ideal for piecing and quilting large projects. With 12" of harp space, 200 built-in stitches, and two alphanumeric fonts, it offers great versatility for piecing, appliqué, and quilting. This 1000-stitch-per-minute mechanical machine has push-button features, including needle up/needle down, a thread cutter, speed control, and start/stop. It also has a built-in needle threader. The LCD screen makes adjusting stitches a breeze. The included single-hole stitch plate and knee lifter are nice bonuses.

babylock.com

baby lock
Allegro
for the love of sewing

Pfaff Creative Icon 2

The Pfaff creative icon™ 2 sewing and embroidery machine is the world's-first home sewing machine with artificial intelligence and voice control features. So, what does that mean? It means you can now talk to your sewing machine and give it commands—such as asking it to pull up an embroidery motif or change settings—all completely hands-free using Alexa-controlled or Google Assistant-enabled devices. It automatically detects presser feet when you attach them and tells you if it is compatible with the stitch you selected. Use the projector feature to project a grid or audition decorative stitches on your project to ensure that everything is lined up correctly. Sensors measure fabric thickness, stitch settings, and thread tension to achieve the perfect balance between top and bobbin threads every time. Too bad it doesn't do the dishes...

pfaff.com

creative icon 2
PFAFF
creative icon 2
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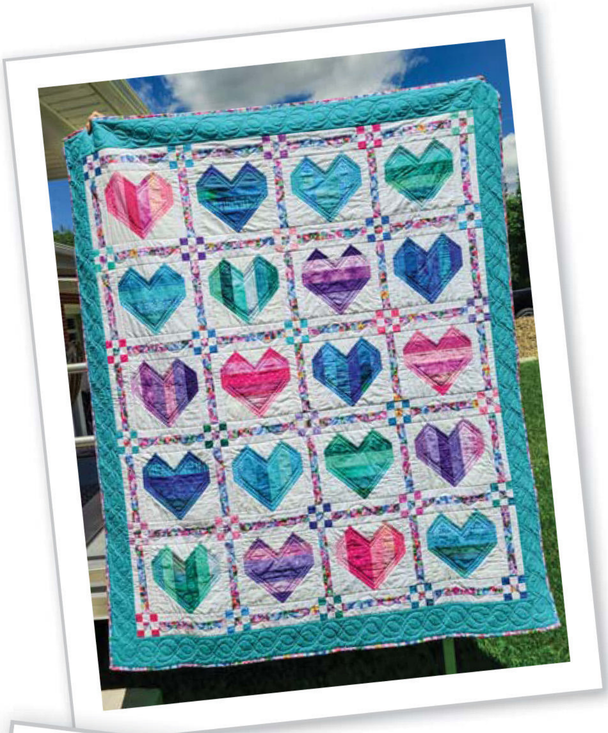
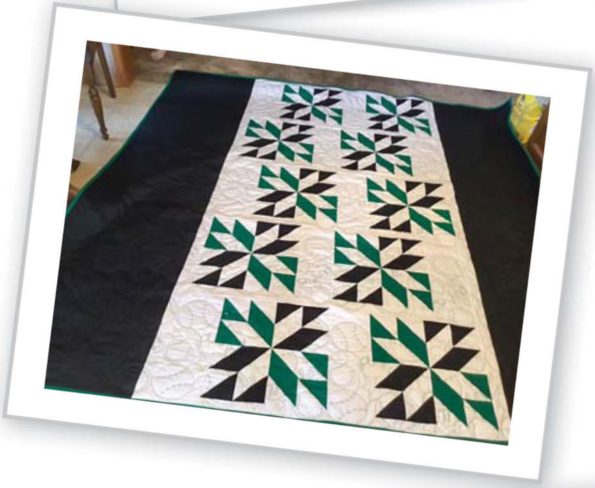


Change of Heart

I made a quilt from the January/February '22 *issue of* Quiltmaker. *I have a granddaughter turning 10 in July of this year, and she really likes mermaids. When I saw the* Change of Heart *pattern, I thought it would look great in mermaid colors for her. I used just 20 blocks with a plain teal border, finishing it at 59" x 71". It was a lot of fun choosing the various fabrics for the hearts—new ones as well as many from my stash. I used a mermaid minky for the backing. After quilting in the ditch around the blocks, I outlined the hearts twice, stitched wavy lines through the sashing, and used a template to draw the quilting lines on the teal border. I quilted it on my domestic machine.*

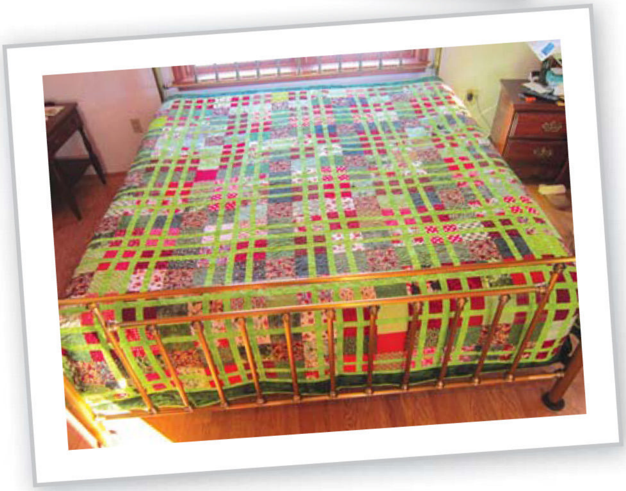
Sherri Shreves • Buckhannon, West Virginia



Two-Stepping Stars

I used the Quiltmaker *pattern,* Two-Stepping Stars, *from the* January/February '22 *issue to make this special quilt for my daughter to use at my granddaughter's softball games. All the fabric in the team colors came from my stash. It must have been good luck because they won a silver medal in the tournament. This is her first year of playing, so I expect they will get many years of use from the quilt. The quilt is 90" x 92", so lots to wrap up in or share. It was quilted with a baseball pattern from* Wasatch Quilting *called* Play Ball.

Marg Sharpe • Drumheller, Alberta, Canada



The Right Slice

I love the colors of the quilt pattern The Right Slice *in the* November/December '13 *issue of* Quiltmaker. *I started the quilt in 2014 and worked on it now and then between projects. I finally finished it in 2022 and had it professionally quilted. The final size is 98" x 98". This will be our Christmas present to our daughter and her husband this year. They love those colors, too. With the Santa's and the lobsters as features in this quilt, they will remember Christmas in Maine.*

Diana Rauch • Woodland, Maine

share your projects! *We love to see quilts made from our patterns! Send us your digital images for publication consideration. Please send clear, focused, high-res images with adequate lighting. Include a photo of the entire quilt and a close-up of any interesting details. Include your full name and complete contact information, the name of the pattern, the size of the quilt, a short note about why you made the quilt, any awards received and any other details our readers might enjoy. Email to:* **sewtospeak@goldenpeakmedia.com.**

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Part 3 of 6

Sometimes Simple Straight Lines are Best

In a 1926 Vogue magazine article, Coco Chanel introduced a dress so universally stylish and budget-friendly that she nicknamed it the Model T. Almost one hundred years later, the little black dress has remained a fashion stand-by.

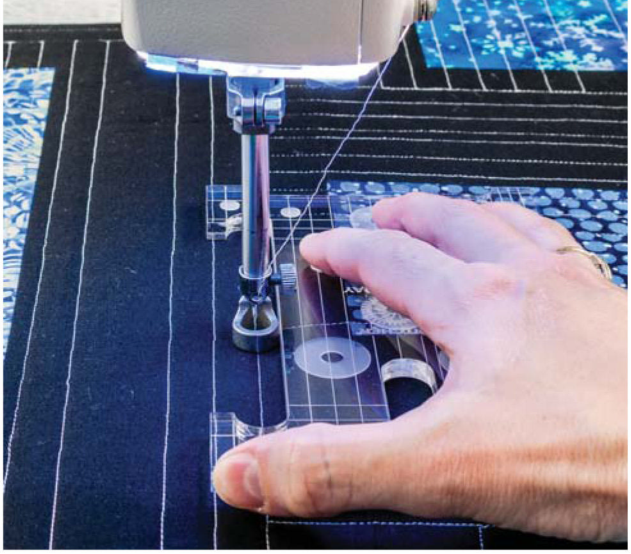
And this got me thinking, do we have an equivalent in the quilting world? Is there a quilting design with the same universal appeal, simplicity, and versatility to fit almost any quilt?

After pondering this for a few days, I realized, yes, we do have a little-black-dress equivalent—straight-line quilting.

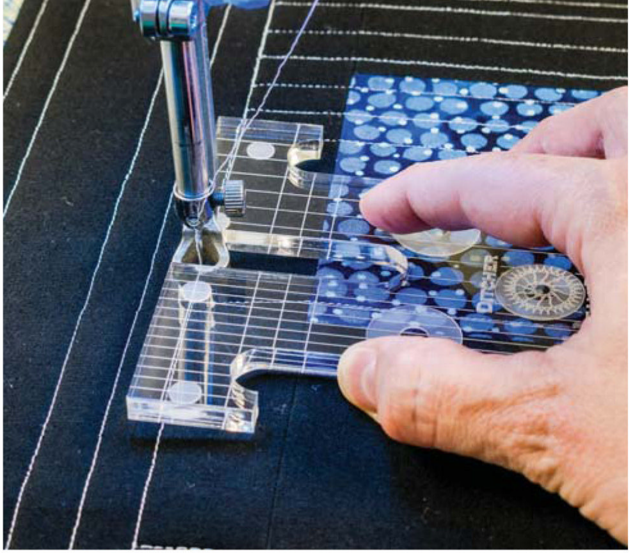
Straight lines are simple, streamlined, and wonderfully easy to quilt. You can use lines to accent your patchwork, elevating triangle points and interesting angles, even if the piecing isn't perfect.

Need a quilt finished in a tight time limit? How many lines of quilting do our quilts actually need?

Walking foot quilting is one method to quilt lines, but it can be slow and challenging to quilt big quilts on a home machine.



Evenly space lines from ⅛ to 2 inches apart using the etched lines on this ruler.



Use the side slot for added control over your stitches and stay right in the ditch

Horizontal and vertical lines stitched in a large-scale grid will finish your project in a matter of hours. Your batting determines how close the lines need to be stitched together. For a super speedy project, pick a batting like Quilter's Dream Poly which allows quilting up to 10-inches apart.

So how do we give straight-line quilting a try?

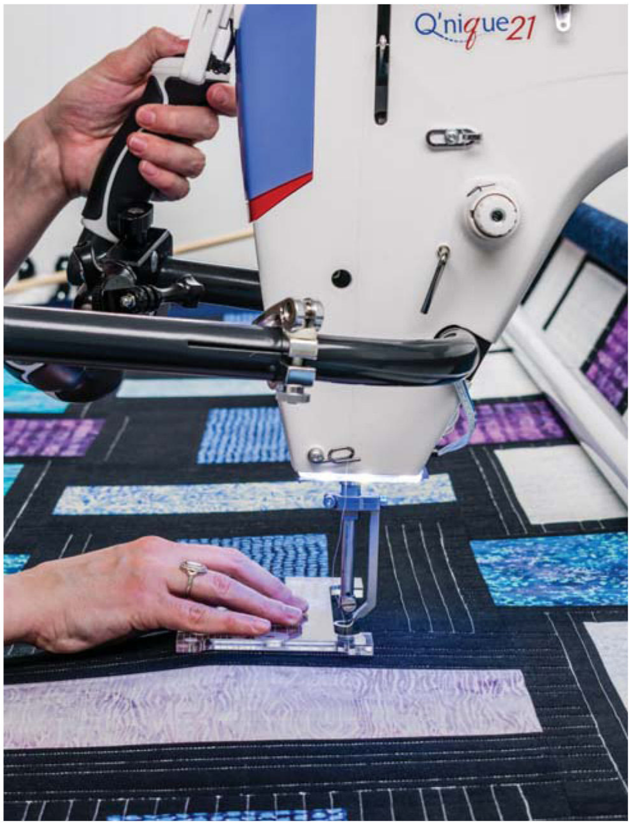
Walking foot quilting is the old choice, and certainly still a favorite for quilters with the patience (and upper body strength) to muscle quilts through their home sewing machines.

Thankfully this is no longer the only way we can secure our quilt layers with linear designs. Ruler quilting is a new technique that allows you to stitch all sorts of shapes that previously required years of practice to master. One of the best rulers to guide straight lines is Grace Company's Ditcher Ruler.

Use the wide slots on the sides of the ruler and the etched lines to stitch lines ¼-inch or ⅛-inch apart. Quilt using the center slot to stay in the ditch and maintain perfect control over your stitches. Use the small guide on the opposite edge to echo ditch ¼-inch from seams.

No matter which way you stitch straight lines, you're guaranteed a design that fits as perfectly and as fashionably as any little black dress.

Presented by Grace COMPANY



Use a ruler like Grace Company's Ditcher Ruler to quilt lines on your frame.

Watch & Learn
Watch Leah in action at YouTube.com/QuiltingDaily.

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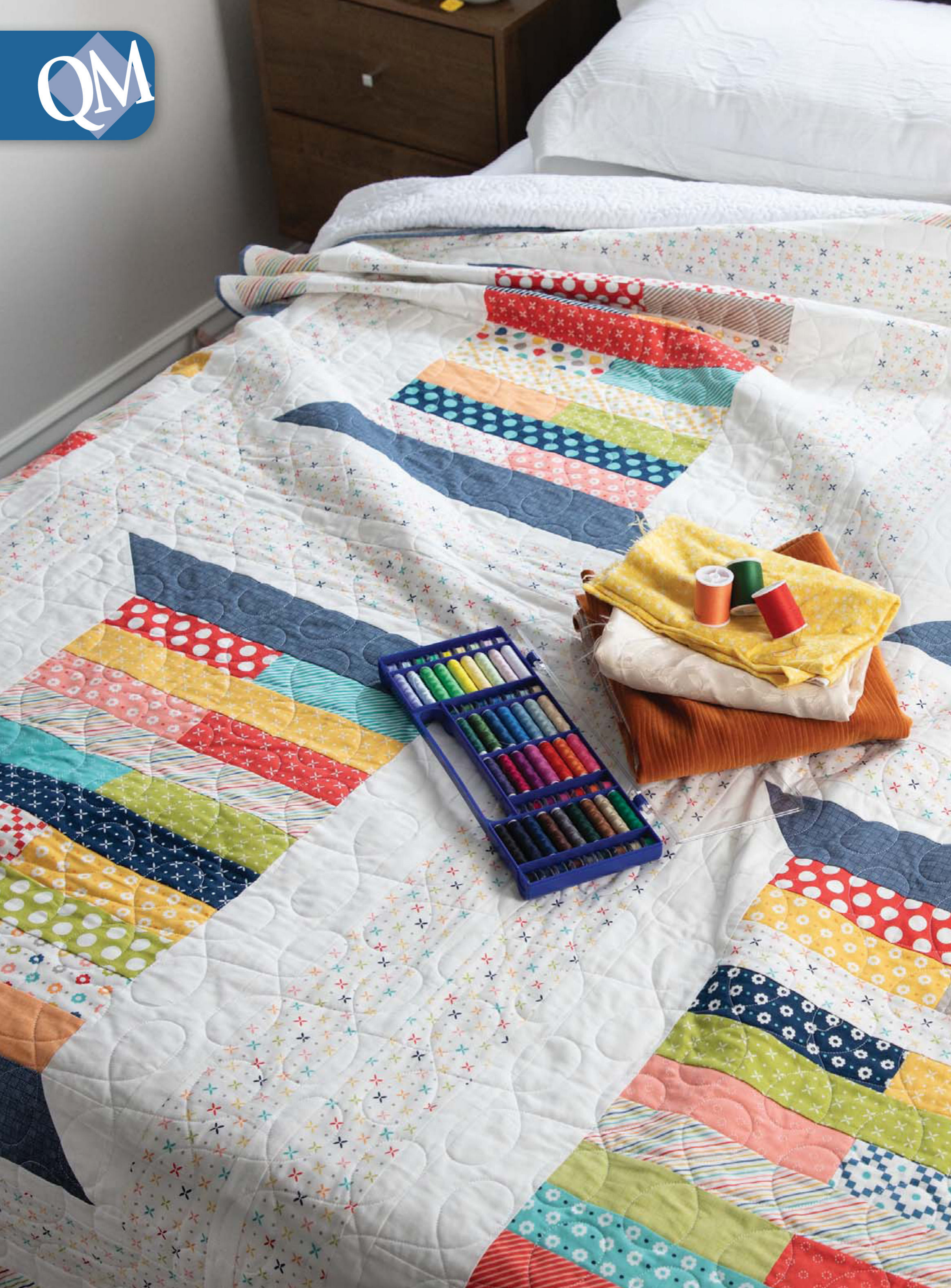
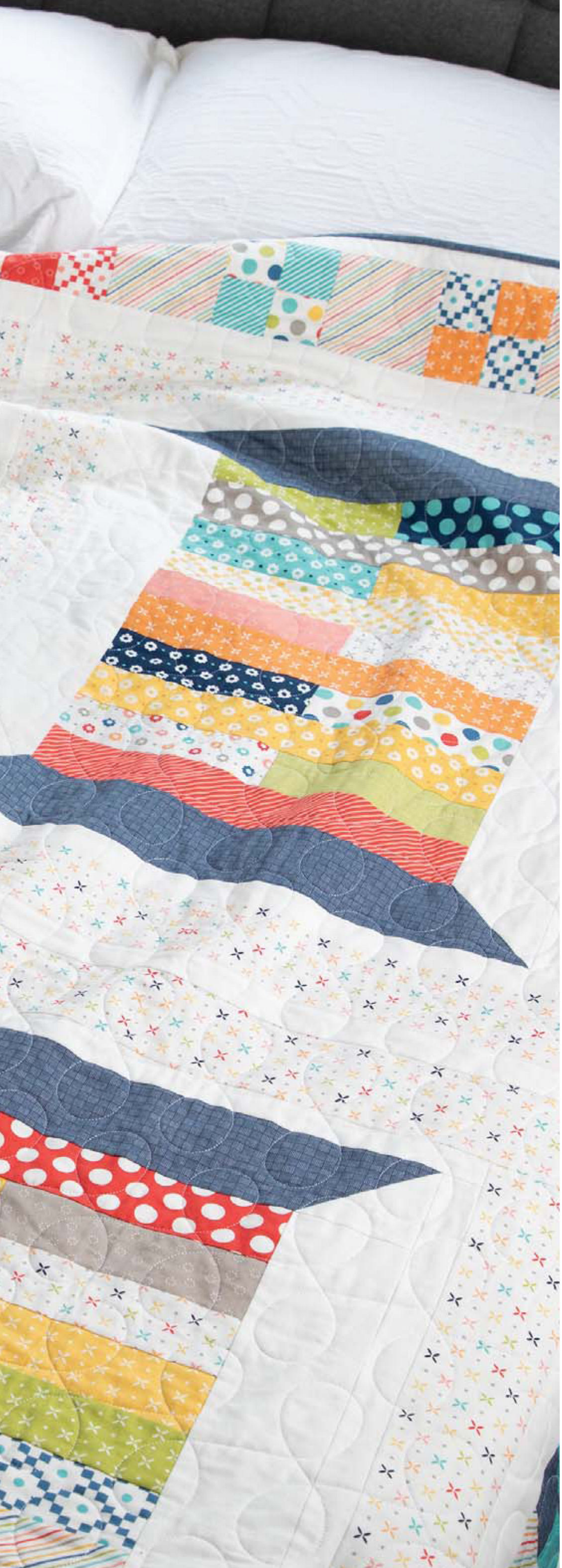




Easy
Finished Size: 70″ x 82″
Finished Blocks: 28″ x 34″

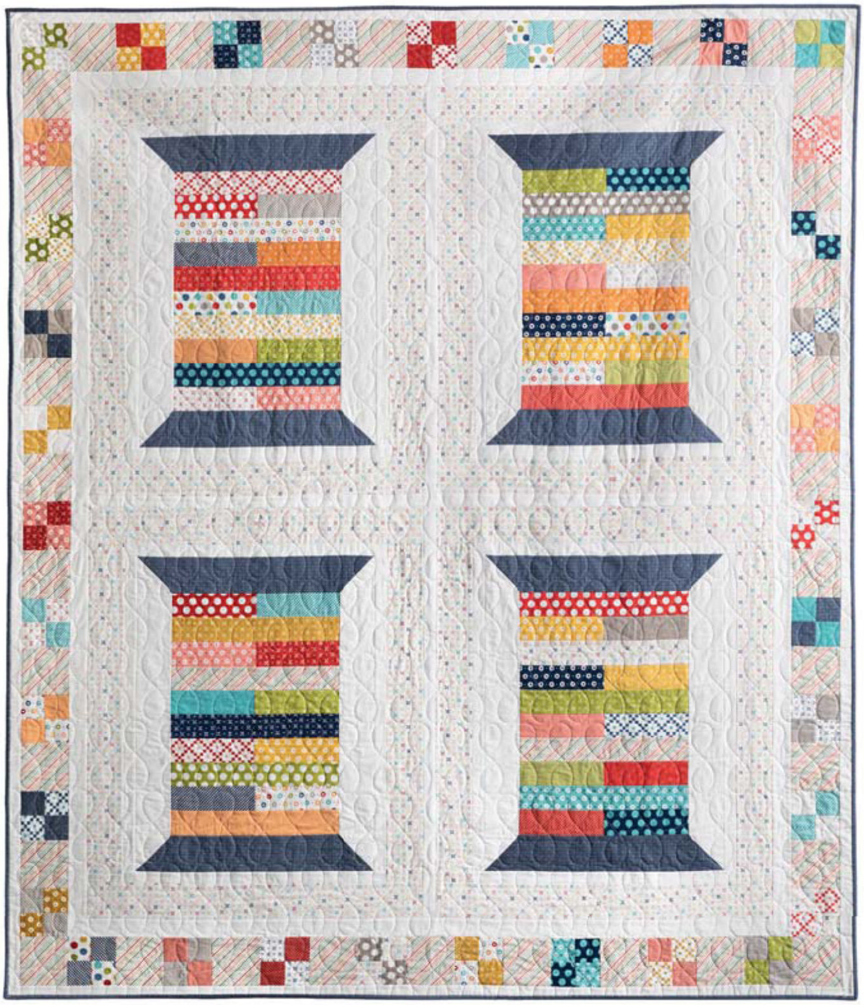
Quilter's Dream

materials

Fabric yardage assumes 40″ usable width of fabric (WOF) unless otherwise noted.

Navy Print
1⅜ yards for blocks and binding
White Solid
2½ yards for blocks, sashes, and borders 1 and 3
Assorted Prints
2⅛ yards ***total*** for blocks and border 2
White Print
1¾ yards for blocks
Multicolor Stripe
¾ yard for binding
Backing 5⅜ yards
Batting 78″ x 90″

Natalie Crabtree
Mason, OH
Instagram: @njcrabtree



Quilt designed and made by Natalie Crabtree.
Machine quilted by Stephanie Crabtree.
Fabric: Simply Delightful by Sherri & Chelsi for Moda Fabrics.

cutting

Patches are lettered in order of use. Measurements include ¼″ seam allowances. Border strips will be pieced and cut to exact length needed. You may want to make them longer to allow for piecing variations.

Navy Print
- 8 rectangles 3½″ x 20½″ (A), cut lengthwise
- 9 strips 2½″ x WOF for binding

White Solid
- 8 rectangles 3½″ x 20½″ (A), cut lengthwise
- 7 strips 2″ x WOF for border 1
- 9 strips 1½″ x WOF for border 3
- 2 strips 1½″ x WOF for sashes
- 16 squares 3½″ (B)
- 2 rectangles 1½″ x 34½″ (I)
- 8 rectangles 1½″ x 26½″ (F)
- 8 rectangles 1½″ x 22½″ (G)

Assorted Prints
- 20 rectangles 2½″ x 14½″ (D)
- 40 rectangles 2½″ x 7½″ (E)

Also cut 70 sets of:
- 2 matching squares 2½″ (C)

White Print
- 16 rectangles 3½″ x 28½″ (H)

Multicolor Stripe
- 35 squares 4½″ (J)

Download the **Basic Lessons PDF** at:
www.quiltingdaily.com/quilt-basics-and-lessons/

Large spools of thread are on every quilter's wish list.

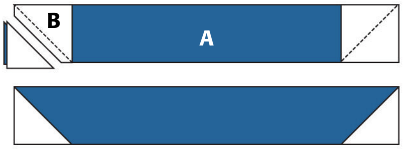
1 About This Quilt

Unwind with a quilt every sewist or quilter should have. It's perfect for using up those leftover 2½" precut strips. Or grab a collection of something new. For the assorted prints, you'll need a minimum of 27 (2½" x WOF) precut strips.

Use an accurate ¼" seam allowance to ensure that all elements fit together well.

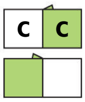
2 Making the Units, Four-Patches, and Blocks

Refer to "Stitch-and-Flip" in Basic Lessons. Use navy print A's and white solid B's to make 8 units as shown.



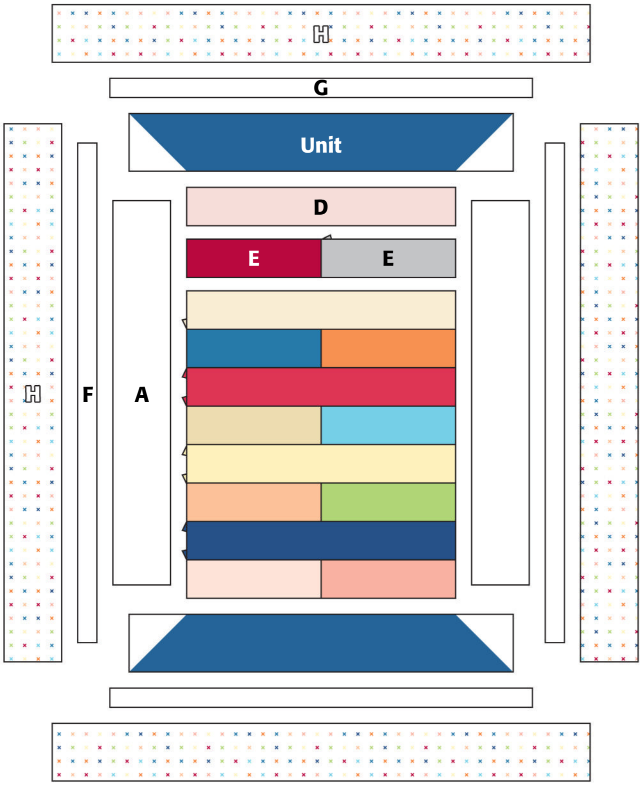
Unit
Stitch & Flip
Make 8

From assorted prints, select 2 contrasting sets of 2 matching C's; sew C's as shown to make a Four-Patch. Make 35 Four-Patches total.

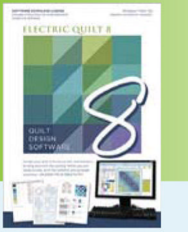


Four-Patch
Make 35 total

Join 5 assorted D's, 10 assorted E's, 2 white solid A's, 2 units, 2 white solid F's, 2 white solid G's, and 4 white print H's as shown to make a block. Make 4 blocks total.



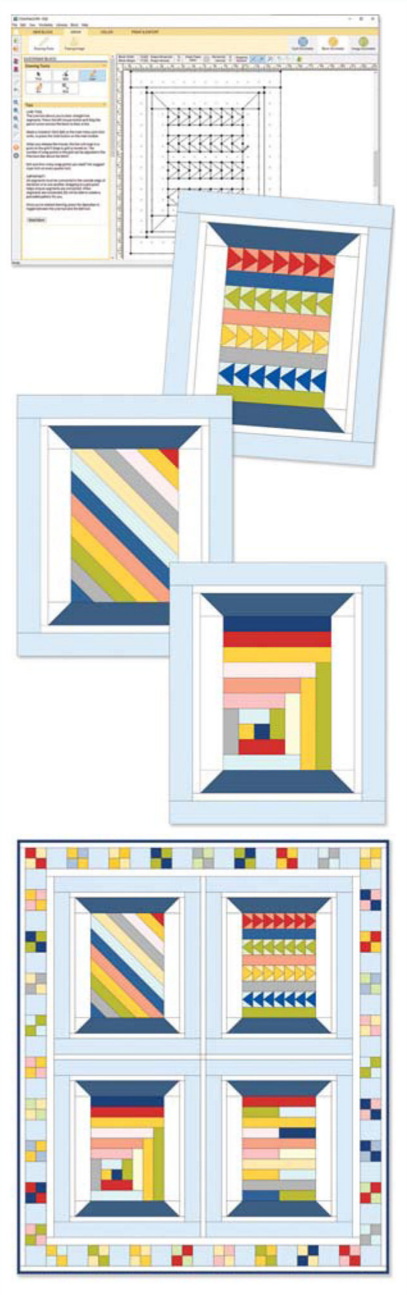
Block
Make 4 total



Creative SPARK

Create a Sampler in EQ8

Add a little variety to this quilt by changing the piecing in the spool blocks in EQ8. On the Block Worktable, you can try out lots of different piecing ideas; making the block as simple or as complex as you'd like.
Combine all your different blocks in one quilt for a fun sampler!



3 Assembling the Quilt Center

Refer to the Assembly Diagram. Sew blocks and white solid I's into 2 rows as shown. Join 2 white solid 1½" strips and cut 1 horizontal sash to size shown. Sew the rows and horizontal sash together to complete the quilt center.

4 Adding the Borders

Refer to "Borders" in Basic Lessons. Join 2"-wide white border 1 strips and cut to sizes shown in the Assembly Diagram. Matching centers and ends, sew the white border 1 side strips to the quilt. Add the border 1 top and bottom strips in the same way.

Join 9 multicolor stripe J's and 9 Four-Patches as shown to make a border 2 side strip. Make 2. Join 9 Four-Patches and 8 multicolor stripe J's to make the border 2 top strip. Join 9 multicolor stripe J's and 8 Four-Patches to make the border 2 bottom strip.

Join 1½"-wide white border 3 strips and cut to sizes shown in the Assembly Diagram.

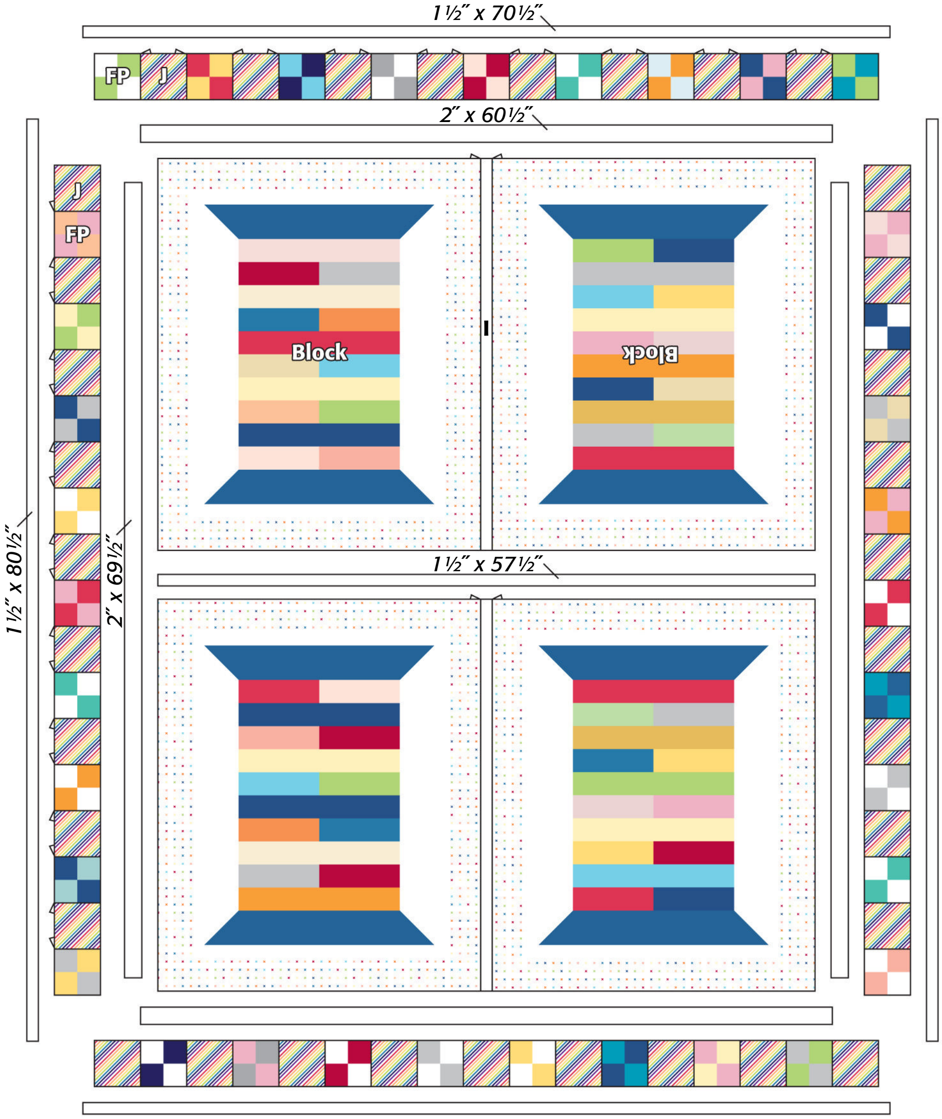
Add pieced border 2 and white border 3 to the quilt in the same way as border 1.

5 Quilting and finishing

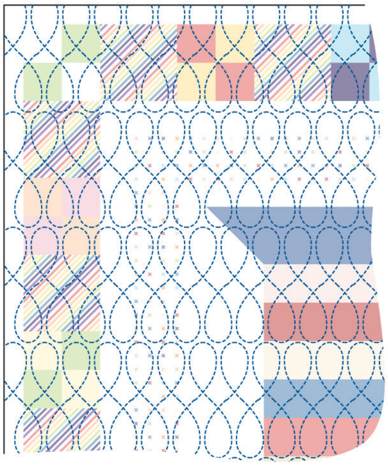
Layer and baste together the backing, batting, and quilt top.

Refer to the Quilting Placement Diagram. Quilt loops across the quilt surface as shown.

Bind the quilt.



Assembly



Quilting Placement

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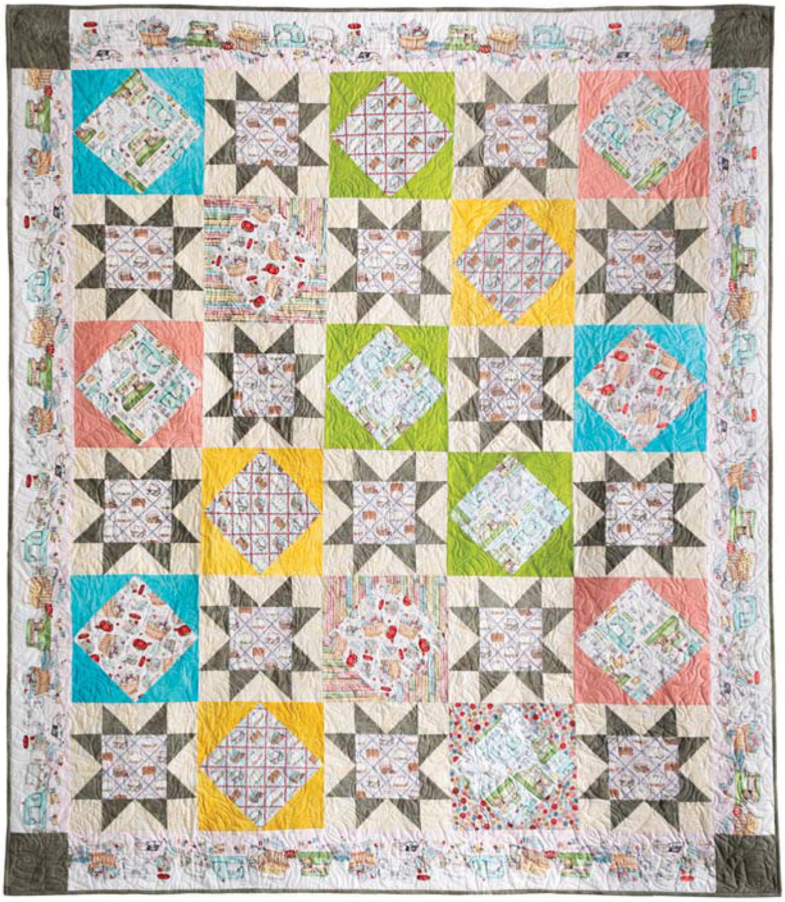
Easy
Finished Size: 71″ x 83″
Finished Blocks: 12″

A Stitch in Time



Quilt designed and made by Charisma Horton.
Fabric: Measure Twice by Kris Lammers for Maywood Studio.

materials

Fabric yardage assumes 40″ usable width of fabric (WOF) unless otherwise noted.

Cream Dot
1⅜ yards for blocks
Gray Tonal
1⅝ yards for blocks, border, and binding
Assorted Large-scale Prints
1¼ yards ***total*** for blocks
Assorted Tonals and Prints
1⅜ yards ***total*** for blocks
Pink Print
¾ yard for blocks
Multicolor Border Print
2¼ yards for border
Backing 5½ yards
Batting 79″ x 91″

Charisma Horton
Deer Park, WA
charismascorner.com

cutting

Patches are lettered in order of use. Measurements include ¼″ seam allowances. Border strips are cut to exact length needed on the legthwise grain. You may want to make them longer to allow for piecing variations.

⧄ = cut in half once diagonally

Cream Dot
 15 squares 7¼″ (A)
 60 squares 3½″ (E)
Gray Tonal
 9 strips 2½″ x WOF for binding
 4 squares 6″ (G)
 60 squares 3⅞″ (B)
Assorted Large-scale Prints
 15 squares 9″ (C)
Assorted Tonals and Prints
Cut 15 matching sets of:
 2 squares 6⅞″ ⧄ cut to make
  4 triangles (D)
Pink Print
 15 squares 6½″ (F)
Multicolor Border Print
 2 strips 6″ x 72½″, cut lengthwise
 2 strips 6″ x 60½″, cut lengthwise

Download the **Basic Lessons PDF** at:
www.quiltingdaily.com/quilt-basics-and-lessons/

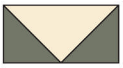
A big quilt for big prints

1 About This Quilt

Charisma designed the perfect quilt for all those large-scale prints we all love. Find your favorite collection and dive in!

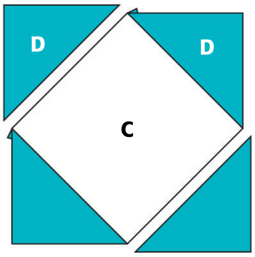
2 Making the Flying Geese and Blocks

Refer to "Fast Flying Geese" in Basic Lessons. Use cream dot A's and gray tonal B's to make 60 Flying Geese as shown.



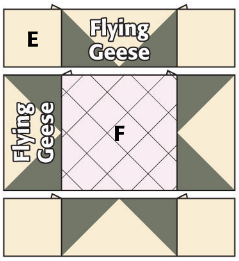
Flying Geese
Make 60

Join 4 matching assorted tonal or print D's to an assorted large print C as shown to complete a block Y. Make 15 block Y's total.



Block Y
Make 15 total

Sew 4 cream E's, 4 Flying Geese, and a pink print F together as shown to make a block Z. Make 15 block Z's total.


E
Flying Geese
Flying Geese
F

Block Z
Make 15

3 Assembling the Quilt Center

Refer to the Assembly Diagram. Sew 3 block Y's and 2 block Z's together as shown to make a row 1. Make 3 row 1's total. Sew 3 block Z's and 2 block Y's together as shown to make a row 2. Make 3 row 2's total. Sew the rows together, alternating.

4 Adding the Borders

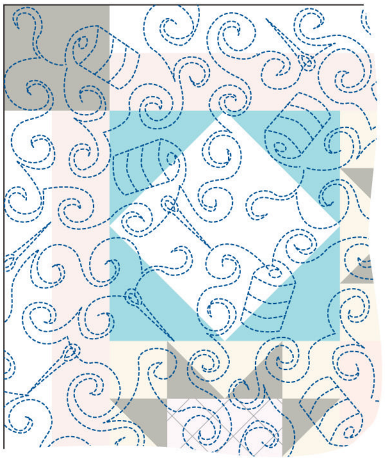
Refer to "Borders" in Basic Lessons. Matching centers and ends, sew multicolor border side strips to quilt. Sew gray G on each end of multicolor top and bottom strips. Repeat to add top and bottom strips to quilt.

5 Quilting and Finishing

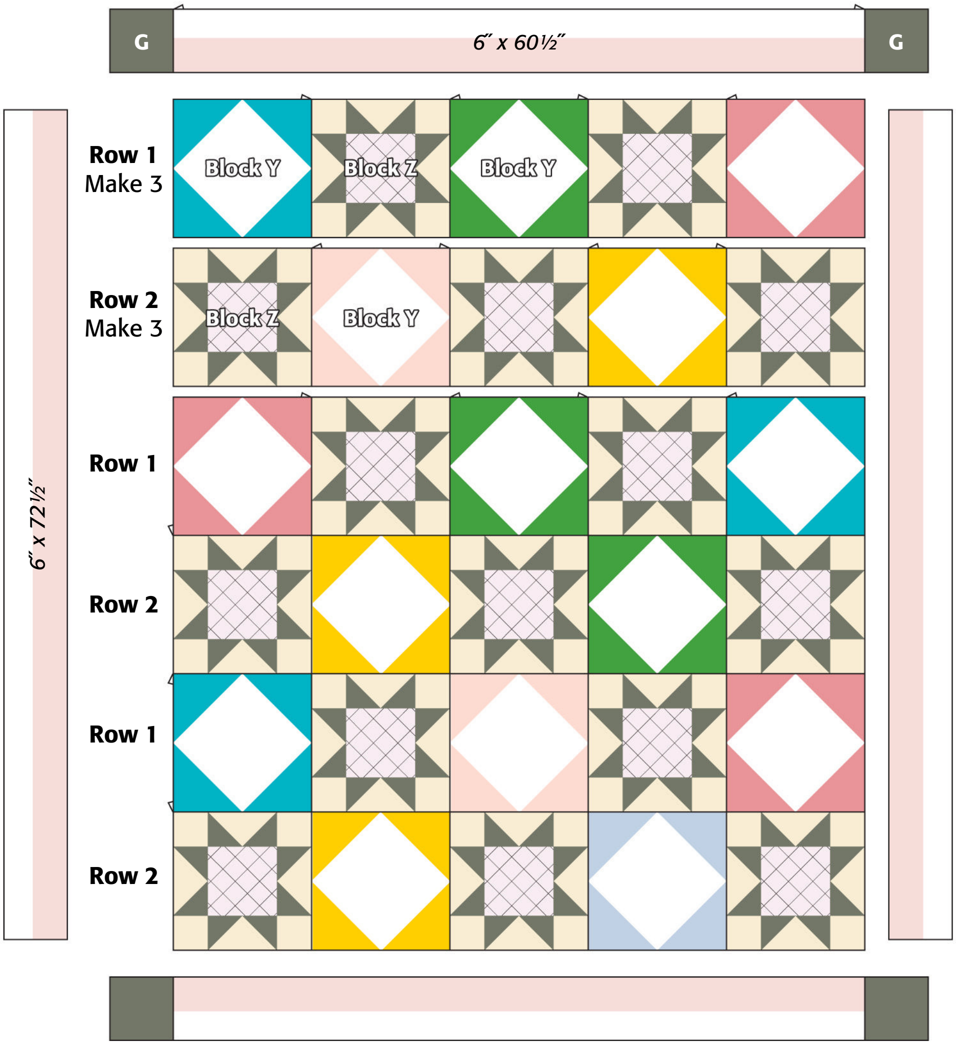
Layer and baste together the backing, batting, and quilt top.

Refer to the Quilting Placement Diagram. Quilt a motif of thread spools, needles, and swirls across the surface of the quilt.

Bind the quilt.



Quilting Placement

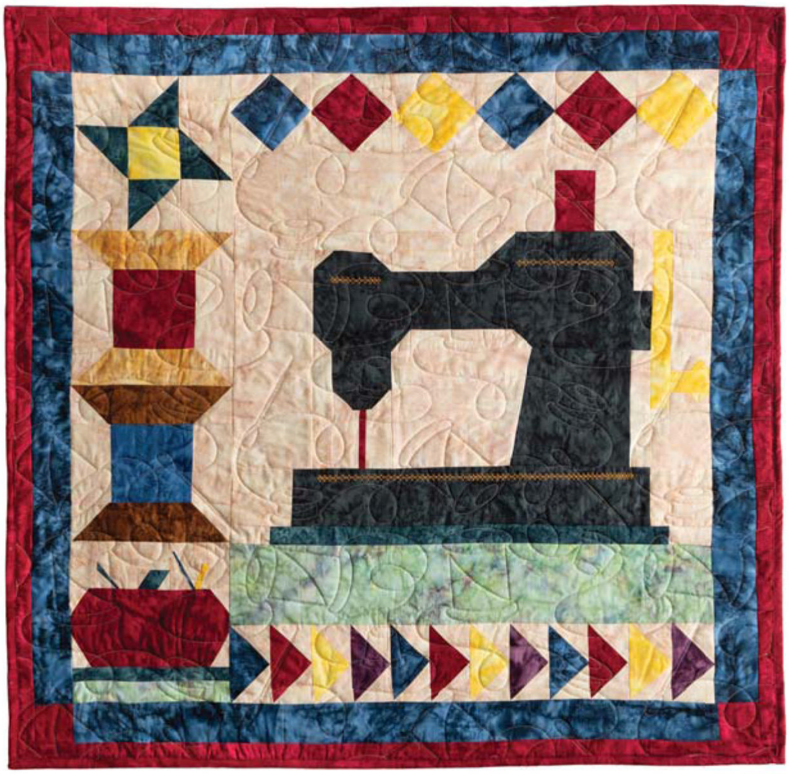

G
6˝ x 60½˝
G
Row 1
Make 3
Block Y
Block Z
Block Y
Row 2
Make 3
Block Z
Block Y
Row 1
Row 2
Row 1
Row 2
6˝ x 72½˝

Assembly

SINGER
SEWING BOX
Needles & Pins

Challenging
Finished Size: 37″ x 37″
Finished Blocks:
7½″, 7½″ x 8″, 23½″

Crankin' Along

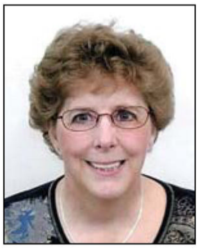


Quilt designed and made by Terrie Peterson.
Fabrics: 1895 batiks by Hoffman California Fabrics.

materials

Fabric yardage assumes 40″ usable width of fabric (WOF) unless otherwise noted.

Dark Teal Batik
⅛ yard for blocks
Cream Batik
1 yard for blocks, units, and Flying Geese
Dark Blue Batik
⅝ yard for units, Flying Geese, and border 1
Red Batik
1 yard for blocks, units, Flying Geese, borders, and binding
Yellow Batik
¼ yard for blocks, units, and Flying Geese
Light Brown Batik
scrap for block W
Medium Brown Batik
scrap for block X
Navy Batik
⅝ yard for block Z
Purple Batik
scrap for Flying Geese
Medium Blue Batik
scrap for block X
Aqua Batik
⅛ yard for blocks
Backing 1¼ yards
Batting 41″ x 41″



Terrie Peterson
Eagle Mountain, UT

cutting

Patches are lettered in order of use. Measurements include ¼″ seam allowances. Border strips will be pieced and cut to exact length needed. You may want to make them longer to allow for piecing variations. Cut foundation patches at least 1″ larger than the corresponding foundation area.

Dark Teal Batik
2 squares 3⅜″ (A)
1 rectangle 1½″ x 20½″ (W)
1 rectangle 1¼″ x 8″ (R)

Cream Batik
1 rectangle 4½″ x 16¼″ (HH)
1 rectangle 3½″ x 12½″ (T)
1 rectangle 3½″ x 6½″ (V)
2 squares 3½″ (II)
2 squares 3⅜″ (A)
4 squares 3″ (O)
16 squares 2⅞″ (N)
1 rectangle 2½″ x 6⅞″ (DD)
1 rectangle 2½″ x 5½″ (G)
4 rectangles 2½″ x 4½″ (P)
1 rectangle 2½″ x 3¾″ (GG)
32 squares 2½″ (C)
2 rectangles 1⅞″ x 3½″ (Z)
1 rectangle 1½″ x 20½″ (W)
2 rectangles 1½″ x 6¼″ (Y)
2 rectangles 1½″ x 5½″ (E)
2 rectangles 1½″ x 3½″ (BB)
2 rectangles 1½″ x 2½″ (H)
8 squares 1½″ (F)
2 rectangles 1⅛″ x 1¼″ (EE)
4 squares 1⅛″ (L)
foundation patches

Dark Blue Batik
4 strips 2½″ x WOF for border 1
1 square 5¼″ (M)
2 squares 4½″ (B)
foundation patches

Red Batik
4 strips 1¼″ x WOF for border 2
5 strips 2½″ x WOF for binding
1 square 5¼″ (M)
2 squares 4½″ (B)
1 rectangle 4″ x 4½″ (Q)
1 rectangle 2½″ x 3½″ (U)
4 squares 2½″ (C)
1 rectangle ¾″ x 3½″ (AA)
foundation patches

Yellow Batik
1 square 5¼″ (M)
2 squares 4½″ (B)
1 square 3″ (O)
1 rectangle 1½″ x 9½″ (CC)
1 rectangle 1⅜″ x 2½″ (FF)
2 rectangles 1⅛″ x 1¾″ (K)
foundation patches

Light Brown Batik
2 rectangles 2½″ x 8″ (D)

Medium Brown Batik
2 rectangles 2½″ x 8″ (D)

Navy Batik
1 rectangle 3½″ x 18½″ (JJ)
1 rectangle 3½″ x 16½″ (X)
1 rectangle 3¼″ x 3½″ (J)
1 rectangle 2½″ x 5½″ (G)
1 square 2½″ (C)
1 rectangle 1½″ x 6½″ (I)
2 rectangles 1½″ x 5½″ (E)
1 rectangle 1½″ x 3½″ (BB)
1 rectangle 1½″ x 2½″ (H)
foundation patch

Purple Batik
1 square 5¼″ (M)

Medium Blue Batik
1 rectangle 4″ x 4½″ (Q)

Aqua Batik
1 rectangle 4¼″ x 24½″ (KK)
1 rectangle 1½″ x 8″ (S)

The foundations are found on the pattern sheet.

Download the **Basic Lessons PDF** at:
www.quiltingdaily.com/quilt-basics-and-lessons/

It's Sew Vintage! Designer Terrie Peterson pays homage to vintage sewing machines with this charming wall hanging.

1 About This Quilt

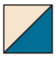
Terrie's clever pieced hand crank sewing machine is surrounded by spools of thread, Flying Geese, a pincushion, and some sweet quilt blocks. Terrie's love for vintage sewing machines was the inspiration for this design. She has a collection of nine vintage machines but doesn't have a hand-cranked machine, so she designed one.

A design wall or large flat surface will be helpful for block placement in the final construction.

Use an accurate ¼" seam allowance to ensure all elements fit together well.

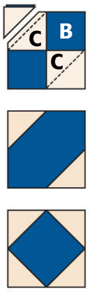
2 Making the Units, Sections, and Blocks

Refer to “Triangle-Squares” in Basic Lessons. Pair 2 cream batik A’s and dark teal batik A’s to make 4 unit 1’s total.



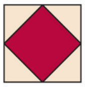
Unit 1
Make 4

Refer to “Stitch-and-Flip” in Basic Lessons. Use dark blue batik B’s and cream C’s to make 2 unit 2’s as shown.



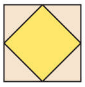
Unit 2
Stitch & Flip
Make 2

Similarly, make 2 unit 3’s using red batik B’s and cream C’s.



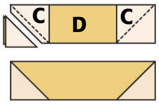
Unit 3
Stitch & Flip
Make 2

Make 2 unit 4’s using yellow batik B’s and cream C’s.



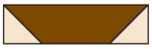
Unit 4
Stitch & Flip
Make 2

Continuing with the stitch-and-flip technique, join 2 cream C’s to a light brown batik D to make a unit 5. Make 2 unit 5’s total.



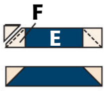
Unit 5
Stitch & Flip
Make 2

Join 2 cream C’s to a medium brown batik D to make a unit 6. Make 2 unit 6’s total.



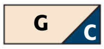
Unit 6
Stitch & Flip
Make 2

In the same way, join 2 cream F’s to a navy batik E to make a unit 7. Make 2 unit 7’s total.



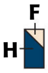
Unit 7
Stitch & Flip
Make 2

Continuing with the stitch-and-flip technique, join a navy C to a cream G to make a unit 8.



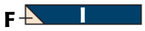
Unit 8
Stitch & Flip
Make 1

Join a cream F to a navy H to make a unit 9.



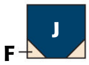
Unit 9
Stitch & Flip
Make 1

Join a cream F to a navy I to make a unit 10.



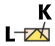
Unit 10
Stitch & Flip
Make 1

Similarly, join 2 cream F’s to a navy J as shown to make a unit 11.



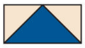
Unit 11
Stitch & Flip
Make 1

Lastly, join 2 cream L’s to a yellow K to make a unit 12. Make 2 unit 12’s total.



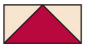
Unit 12
Stitch & Flip
Make 2

Refer to “Fast Flying Geese” in Basic Lessons. Use dark blue M’s and cream N’s to make 4 Flying Geese 1’s as shown.

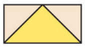


Flying Geese 1
Make 4

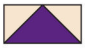
Similarly, make 4 *each* of Flying Geese 2–4 in color combinations shown.



Flying Geese 2
Make 4



Flying Geese 3
Make 4

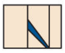


Flying Geese 4
Make 4

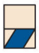
Make 1 paper copy *each* of the foundation sections 1–6.

Refer to “Foundation Piecing” in Basic Lessons.

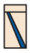
Refer to the foundation sections for color placement. Piece the sections in numerical order, pressing and trimming after each patch addition. Make 1 *each* of sections 1–6.



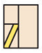
Section 1
Make 1



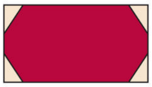
Section 2
Make 1



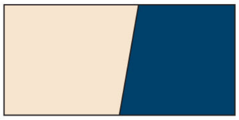
Section 3
Make 1



Section 4
Make 1

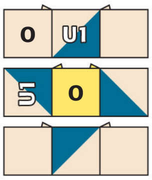


Section 5
Make 1



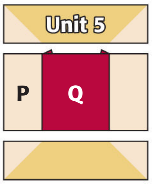
Section 6
Make 1

Sew 4 cream O’s, 4 unit 1’s and 1 yellow O together as shown to make a block V.



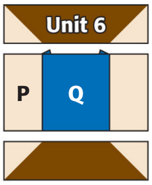
Block V
Make 1

Join 2 unit 5’s, 2 cream P’s, and a red Q together as shown to make a block W.



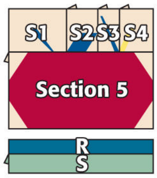
Block W
Make 1

Sew 2 unit 6’s, 2 cream P’s, and a medium blue batik Q together as shown to make a block X.



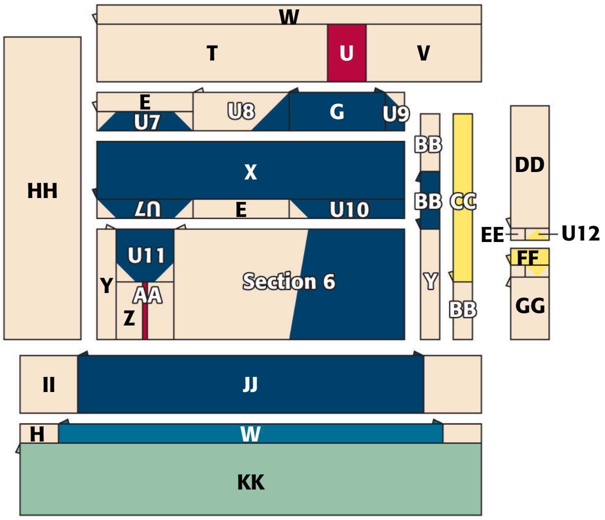
Block X
Make 1

Join sections 1–5, 1 dark teal R, and 1 aqua batik S together as shown to make a block Y.

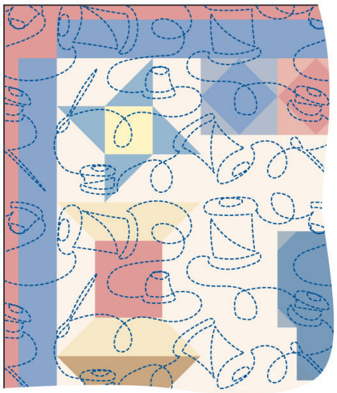


Block Y
Make 1

Arrange patches, units, and a section 6 as shown. Sew into segments as shown. Join the segments to make a block Z. Referring to the quilt photos, use decorative machine stitches to add sewing machine details as shown.


W
T
U
V
HH
E
U7
U8
G
U9
X
U7
E
U10
BB
BB
CC
DD
EE
U12
FF
U11
Y
Section 6
Y
AA
Z
BB
GG
II
JJ
H
W
KK

Block Z
Make 1



Quilting Placement

3 Assembling the Quilt Center

Refer to the Assembly Diagram. Arrange blocks, units and Flying Geese as shown. Sew units together as shown and join to the top of block Z. Join Flying Geese together as shown and join to the bottom of block Z. Join remaining blocks as shown and sew to the left side of the quilt center.

Carefully remove the foundation papers.

4 Adding the Borders

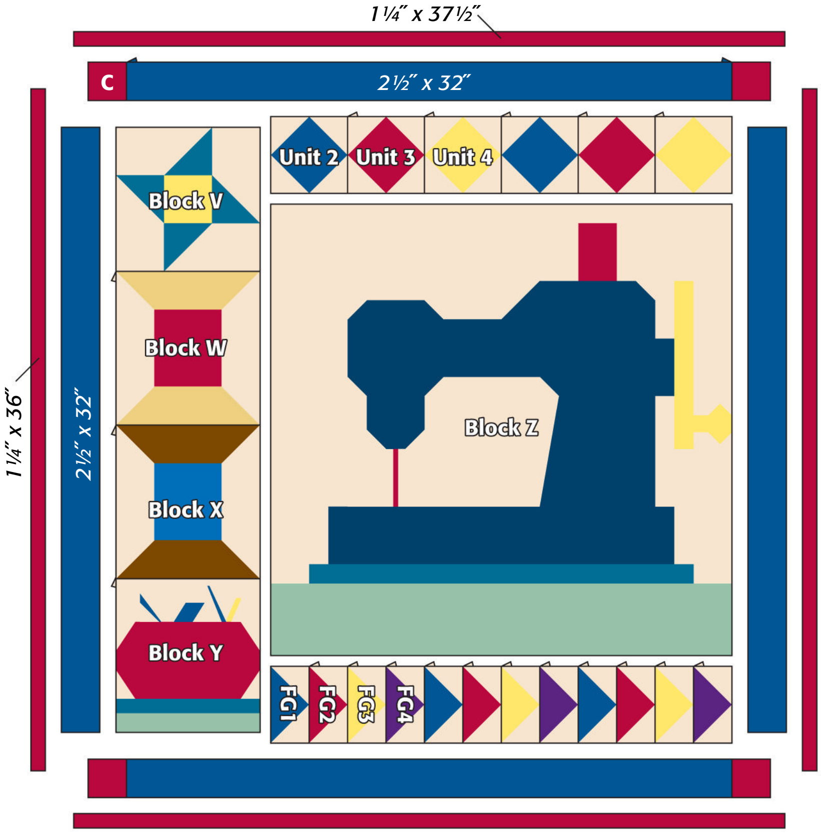
Refer to "Borders" in Basic Lessons. Cut dark blue border 1 strips to sizes shown in Assembly Diagram. Matching centers and ends, sew border 1 side strips to quilt. Sew a red C to each end of the remaining border 1 strips. Matching centers and ends, join to the top and bottom of the quilt. Cut red border 2 strips to sizes shown. Matching centers and ends, sew border 2 side strips to quilt; repeat to add top and bottom strips.

5 Quilting and Finishing

Layer and baste together the backing, batting, and quilt top.

Refer to the Quilting Placement Diagram. Quilt thimbles, spools, bobbins, and needles over the quilt surface.

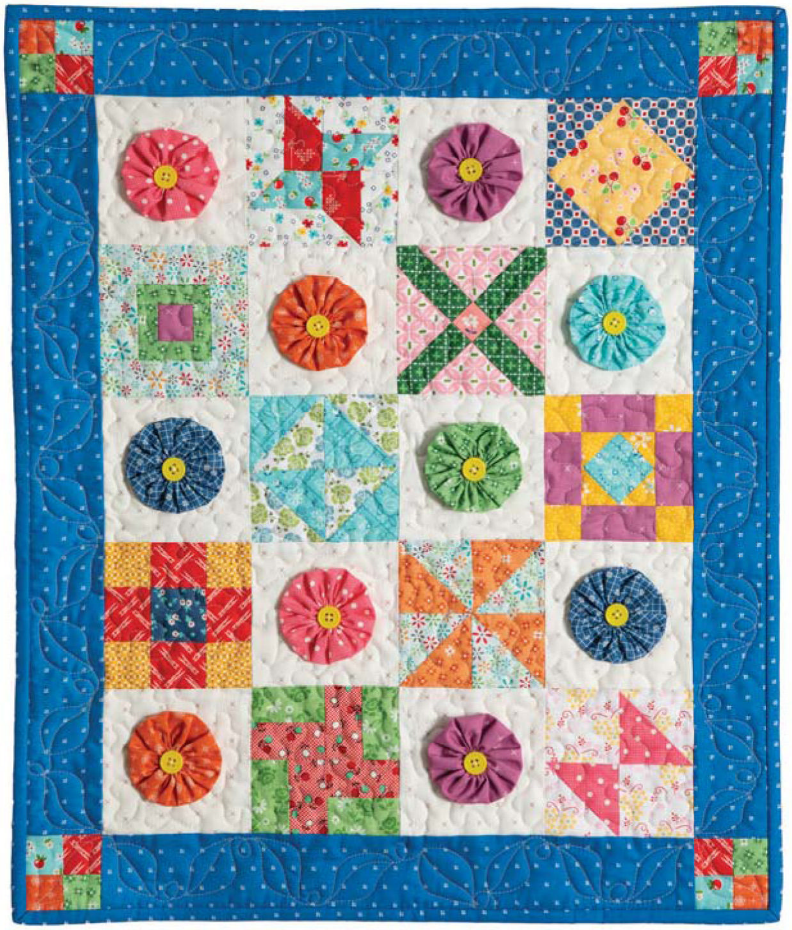
Bind the quilt.


1¼˝ x 37½˝
C
2½˝ x 32˝
Unit 2
Unit 3
Unit 4
Block V
Block W
Block X
Block Y
Block Z
FG1
FG2
FG3
FG4
1¼˝ x 36˝
2½˝ x 32˝

Assembly

Easy
Finished Size: 20″ x 24″
Finished Blocks: 4″

Dolly's Sampler



Quilt designed and made by Abigail Dolinger. Fabric: Assorted fabrics by Lori Holt for Riley Blake Designs.

materials

Fabric yardage assumes 40″ usable width of fabric (WOF) unless otherwise noted.

Assorted Prints
46 charm squares ***or***
1 yard ***total*** for blocks
(a charm square is 5″ x 5″)
White Print
3/8 yard for piecing
Medium Blue Print
1/2 yard for border and binding
Backing 3/4 yard
Batting 24″ x 28″
Buttons 10 at 1/2″
Template Plastic

Abigail Dolinger
Lillington, NC
abyquilts.wordpress.com

cutting

Patches are lettered in order of use. Measurements include ¼″ seam allowances. Border strips will be pieced and cut to exact length needed. You may want to make them longer to allow for piecing variations.

Assorted Prints
Cutting instructions are with directions for each block.
White Print
10 squares 4½″ (C)
Medium Blue Print
2 strips 2½″ x WOF for border
3 strips 2½″ x WOF for binding

Yo-yo template is found on the pattern sheet.

Download the **Basic Lessons PDF** at:
www.quiltingdaily.com/quilt-basics-and-lessons/

A sweet sampler for your favorite doll.

1 About This Quilt

Small sampler quilts have traditionally been used to teach quilting and embroidery basics. Abigail's new design is perfect for just that. Small enough to be made with a collection of charm squares but elaborate enough to practice skills, this quilt will be a treasure for new and experienced quilters alike.

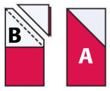
The cutting lists and directions are separated by block. Our directions are written for charm squares but this quilt is also great for using your stash.

2 Making the Units and Blocks

Block Q

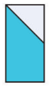
Assorted Print #1
Cut from 1 charm square:
2 rectangles 1½″ x 2½″ (A)
Assorted Print #2
Cut from 1 charm square:
2 rectangles 1½″ x 2½″ (A)
Assorted Print #3
Cut from 2 matching charm squares:
4 rectangles 1½″ x 2½″ (A)
4 squares 1½″ (B)

Refer to "Stitch-and-Flip" in Basic Lessons. Use print #1 A's and print #3 B's to make 2 unit 1's as shown.



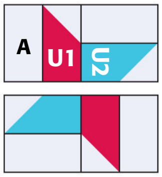
Unit 1
Stitch & Flip
Make 2

Repeat to make 2 unit 2's using print #2 A's and print #3 B's.



Unit 2
Stitch & Flip
Make 2

Sew 4 print #3 A's, 2 unit 1's, and 2 unit 2's together as shown to make a block Q.

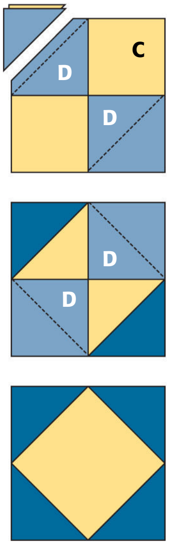


Block Q
Make 1

Block R

Assorted Print #1
Cut from 1 charm square:
1 square 4½″ (C)
Assorted Print #2
Cut from 1 charm square:
4 squares 2½″ (D)

Using the stitch-and-flip technique, join 4 print #2 D's to a print #1 C to make a block R.

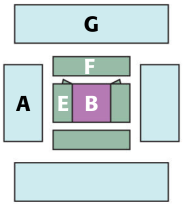


Block R
Make 1

Block S

Assorted Print #1
Cut from 1 charm square:
1 square 1½″ (B)
Assorted Print #2
Cut from 1 charm square:
2 rectangles 1″ x 2½″ (F)
2 rectangles 1″ x 1½″ (E)
Assorted Print #3
Cut from 1 charm square:
2 rectangles 1½″ x 4½″ (G)
2 rectangles 1½″ x 2½″ (A)

Sew patches together as shown to make a block S.



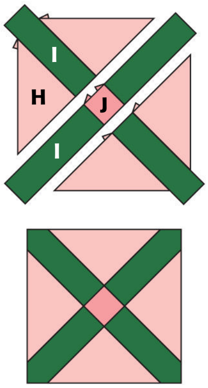
Block S
Make 1

Block T

☒ = cut in half twice diagonally

Assorted Print #1
Cut from 1 charm square:
1 square 4¼″ cut ☒ to make
4 triangles (H)
Assorted Print #2
Cut from 1 charm square:
4 rectangles 1¼″ x 3¼″ (I)
Assorted Print #3
Cut from 1 charm square:
1 square 1¼″ (J)

Sew patches together as shown. Trim to 4½" to complete a block T.

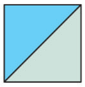


Block T
Trim to 4½″ x 4½″
Make 1

Block U

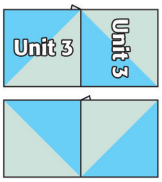
Assorted Print #1
Cut from 2 matching charm squares:
2 squares 2⅞” (K)
Assorted Print #2
Cut from 2 matching charm squares:
2 squares 2⅞” (K)

Refer to “Triangle-Squares” in Basic Lessons. Pair print #1 K’s and print #2 K’s to make 4 unit 3’s.



Unit 3
Make 4

Sew unit 3’s together as shown to complete a block U.

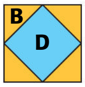


Block U
Make 1

Block V

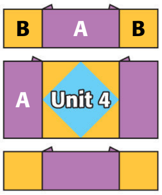
Assorted Print #1
Cut from 1 charm square:
1 square 2½” (D)
Assorted Print #2
Cut from 1 charm square:
8 squares 1½” (B)
Assorted Print #3
Cut from 1 charm square:
4 rectangles 1½” x 2½” (A)

Using the stitch-and-flip technique, join 4 print #2 B’s to a print #1 D to make a unit 4.

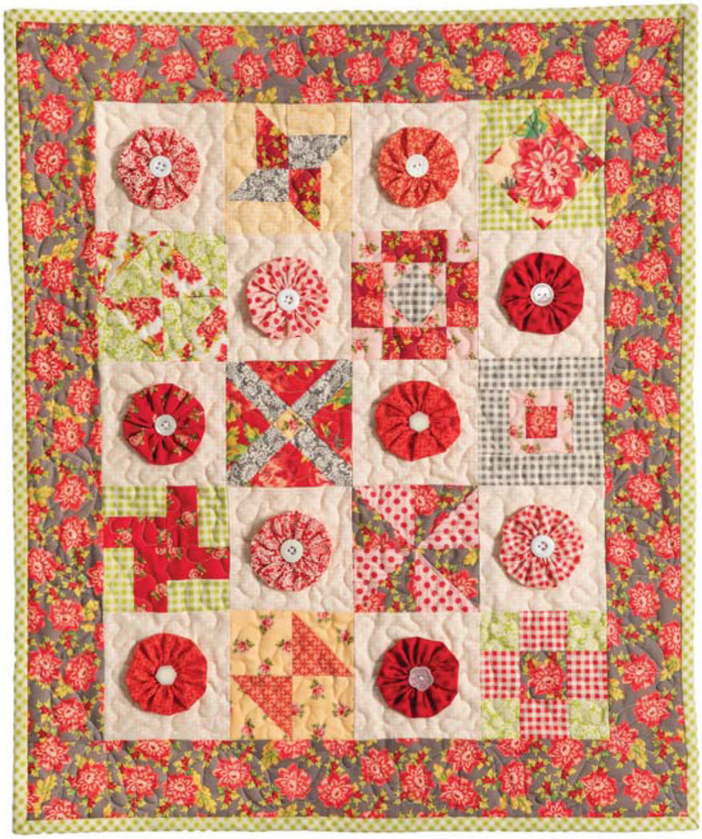


Unit 4
Stitch & Flip
Make 1

Sew 4 print #2 B’s, 4 print #3 A’s, and a unit 4 to make a block V.



Block V
Make 1



color option

Pretty in Pink

Abigail couldn’t stop with just one of these adorable small quilts. This version using shades of pink, gray, and cream is so sweet. Perfect for a tea party with your dolly.

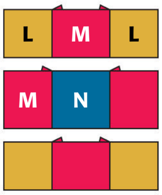
Sewn by: Abigail Dolinger.

Fabric: Sweet Beginnings by Jera Brandvig for Maywood Studio.

Block W

Assorted Print #1
Cut from 1 charm square:
4 squares 1¾″ (L)
Assorted Print #2
Cut from 1 charm square:
4 rectangles 1¾″ x 2″ (M)
Assorted Print #3
Cut from 1 charm square:
1 square 2″ (N)

Sew patches together as shown to make a block W.

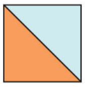


Block W
Make 1

Block X

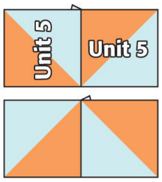
Assorted Print #1
Cut from 2 matching charm squares:
2 squares 2⅞″ (K)
Assorted Print #2
Cut from 2 matching charm squares:
2 squares 2⅞″ (K)

Using the triangle-squares technique, pair print #1 K's and print #2 K's to make 4 unit 5's.



Unit 5
Make 4

Sew unit 5's together as shown to complete a block X.

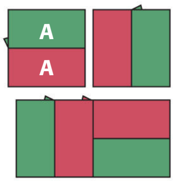


Block X
Make 1

Block Y

Assorted Print #1
Cut from 1 charm square:
4 rectangles 1½″ x 2½″ (A)
Assorted Print #2
Cut from 1 charm square:
4 rectangles 1½″ x 2½″ (A)

Sew patches together as shown to make a block Y.

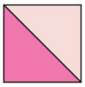


Block Y
Make 1

Block Z

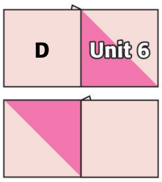
Assorted Print #1
Cut from 2 matching charm squares:
1 square 2⅞″ (K)
2 squares 2½″ (D)
Assorted Print #2
Cut from 1 charm square:
1 square 2⅞″ (K)

Using the triangle-squares technique, pair print #1 K and print #2 K to make 2 unit 6's.



Unit 6
Make 2

Sew 2 print #1 D's, and 2 unit 6's together as shown to complete a block Z.

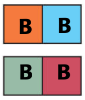


Block Z
Make 1

Four-Patches

Assorted Print #1
Cut from 1 charm square:
4 squares 1½″ (B)
Assorted Print #2
Cut from 1 charm square:
4 squares 1½″ (B)
Assorted Print #3
Cut from 1 charm square:
4 squares 1½″ (B)
Assorted Print #4
Cut from 1 charm square:
4 squares 1½″ (B)

Sew patches together as shown to make a Four-Patch. Make 4.

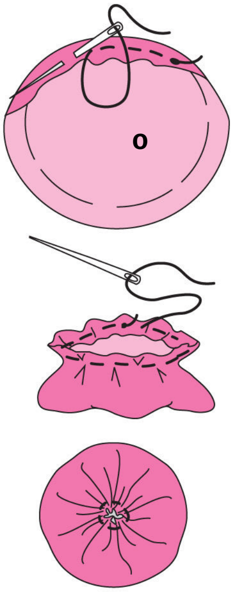


Four-Patch
Make 4

Yo-yos

10 Assorted Prints
Cut from 10 charm squares:
1 template O

Refer to "Yo-yos" in Basic Lessons. Make 10 Yo-yo's as shown.



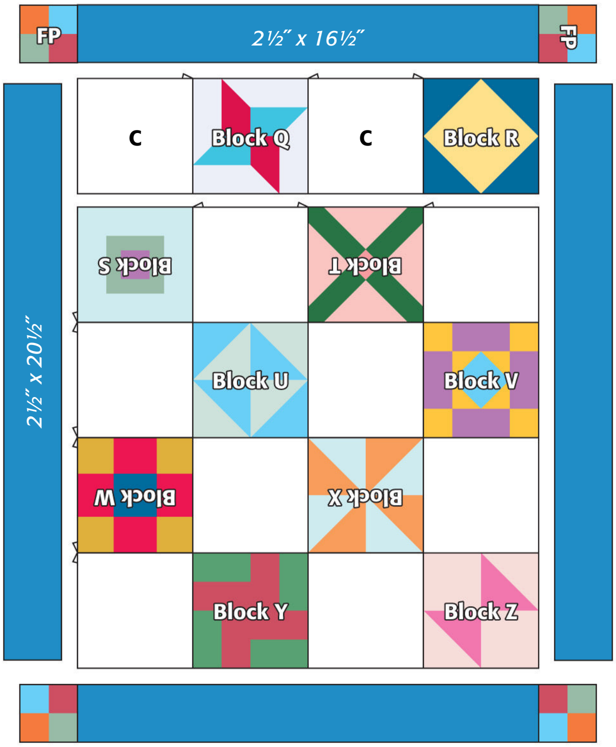
Yo-yo
Make 10 total

3 Assembling the Quilt Center

Refer to the Assembly Diagram. Sew 2 white print C's and 2 blocks together as shown to make a row. Make 5 rows. Turning every other row upside down, sew the rows together.

4 Adding the Borders

Refer to "Borders" in Basic Lessons. Join border strips and cut to sizes shown in Assembly Diagram. Matching centers and ends, sew border side strips to quilt. Join a Four-Patch to each end of the top and bottom border strips. Matching centers and ends, join to top and bottom of the quilt.

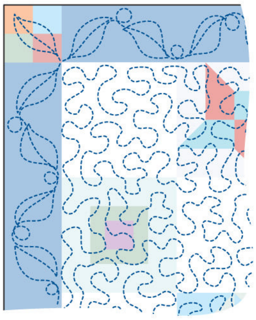


Assembly

5 Quilting and Finishing

Layer and baste together the backing, batting, and quilt top.

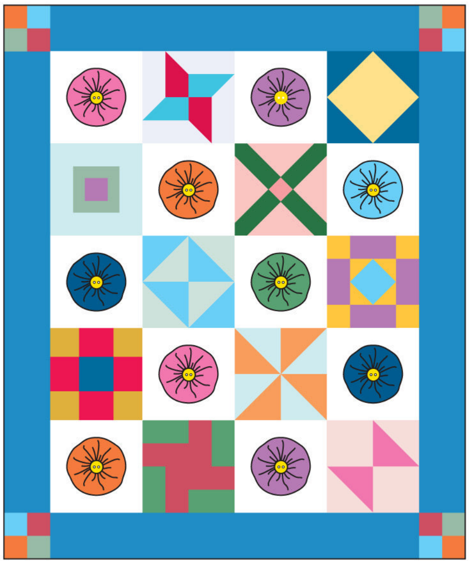
Refer to the quilting placement diagram. Quilt a small meander in the blocks and white C's as shown. Quilt a leaf motif in the border.



Quilting Placement

Bind the quilt.

Join yo-yos to white C's by attaching a button to the center of the yo-yo and stitching through all layers of the quilt.



Yo-yo and Button Placement

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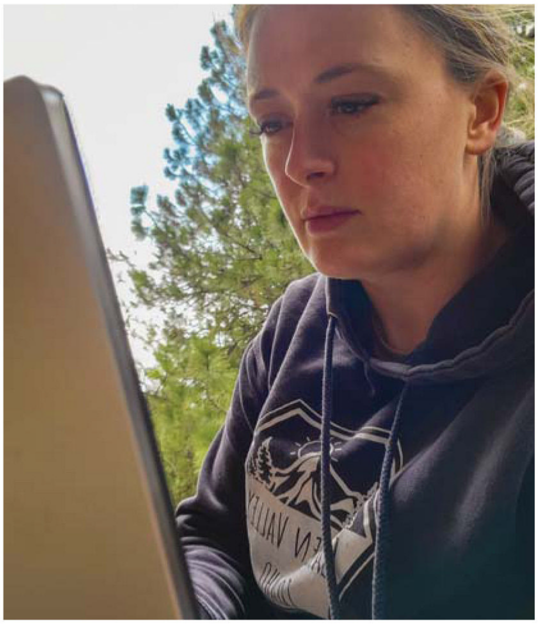
ELECTRIC QUILT® COMPANY

Designer Spotlight

Madi Hastings

An avid quilter since 2013, Madi Hastings is the mastermind behind Laser Cut Quilts. Her company creates intricately cut appliqué kits with a unique style that incorporates appliqué with unforeseen motifs, like snowmen wearing reindeer antlers or an elephant made from swirls of Tula Pink fabrics. Join us as we learn more about Madi.



Images courtesy of Madi Hastings.

A City Girl in the Country

I spent half my growing-up years in the Chicago 'burbs and the other half in a town outside of Boise, Idaho. There's a lot of disparity between the two. I guess you could say I'm part city girl, part country girl—as I find an equal urge to take the metro to walk through an art gallery as I do to park myself in a field of oilseed with a book. Now, I live in the beautiful Cache Valley, Utah—the best of both worlds.

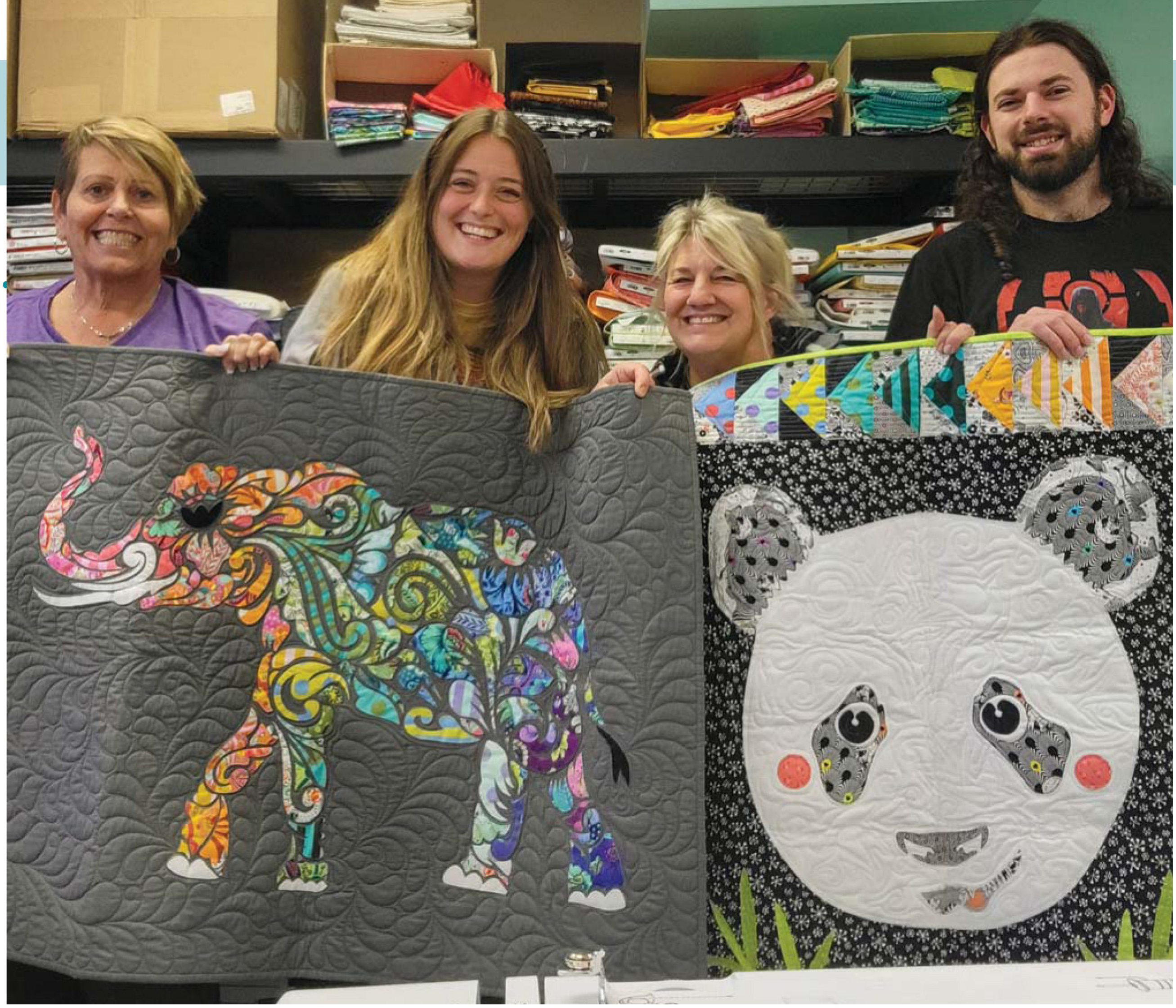
Wild & Free

My mother tried to "domesticate" me in my pre-pubescent years. I was a bit of a wild child, running with a gaggle of boys my age. You were much more likely to find me 30 feet up a maple tree than with a needle (or any craft, for that matter) in my hand.

Well, Aunt Michele, my mother's sister, sent me an appliqué sampler—she's an amazing award-winning quilter. I absolutely loved the true blues and golds of that fabric. This is where you might think the quilting bug bit, but no. I cursed that needle, that thread. I hated that needle-turn appliqué with every breath in my body, and those beautiful blue and gold fabrics went wasted as I refused to stitch that project.

Fast-forward ten years, and I was still a "wild mustang, whose unbroken reins get caught and yanked another direction in the sagebrush, and then she's off again," as my Aunt Emily would chortle. We joke now that Andrew, my husband, domesticated me. His mother, Rena Hastings, owns a prized quilt shop in the mountains of Idaho. Rena is a patient teacher and eased me into quilting. I discovered joy in making something beautiful for another person to enjoy, perusing the aisles of her store, and later, asking for her design advice.

I still have a wild streak, but three darling children and many years later, I've started to settle into a growing comfort that is the quilting community and the many beautiful things we create and share with each other.



From left to right: Diana Hatfield, Madi Hastings, Sharie Burris, and Andrew Boylan.

From Laundry Room to Business

Before I started Laser Cut Quilts, I was running lasers out of my laundry room, cutting small-batch kits for quilt shops. I wanted to release my own patterns and kits but felt daunted. Most quilting designers talk about how they were raised with a needle in their hand. The fact that I had resisted any domestic art from my youth caused feelings of inadequacy, and I stalled and stalled.

Finally, in 2015, I seized the day and took control of my creativity! That year, I designed ten patterns to take to Quilt Market. I used the funds from selling our home to purchase inventory and start selling our own catalog of kits. It was exhilarating and terrifying—and so much work!

Laser Cut Quilts is no longer a laundry-room operation. We run several lasers in a warehouse space and have a wonderful team to handle fulfillment and help with design. I do design and sales from home, where I care for my three cute kids.

Evolution of Style

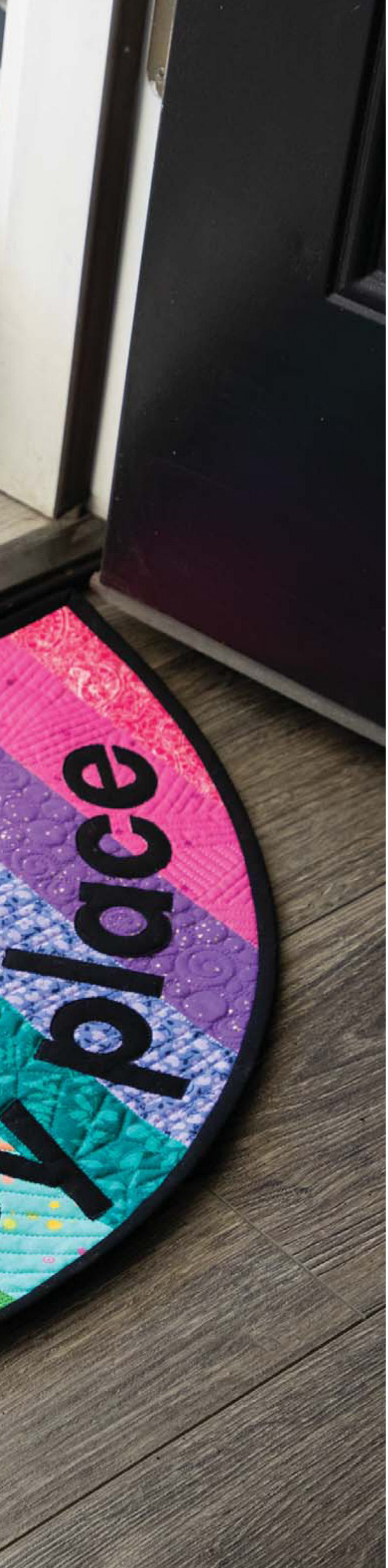
I used to want to be more cutting-edge. My focus would hone on market trends and contemporary palettes. I still take that into consideration, but now it's more about what I'd want hanging on my wall or adorning my bed. That could be more maturity than a change in style—time will tell!

Best Advice

No tip or trick in particular sticks out as "the one," but I would say persistence has been my greatest reward. I wanted to paper piece this origami crane block so badly. I watched countless YouTube videos about foundation paper piecing. I messed up that first block and unpicked it probably twenty times before I finally got it right. Since then, I've made many more mistakes, but I believe you're not really failing until you're no longer trying.

Learn more about Madi at lasercutquilts.com

SINGER
my happ



Easy
Finished Size: 15″ x 28″

My Happy Place

PRE-CUT friendly

materials

Fabric yardage assumes 40″ usable width of fabric (WOF) unless otherwise noted.

Medium Green, Light Green, Yellow, Medium Teal, Dark Teal, and Purple Prints
 1 fat eighth ***each***
 (a fat eighth is approximately 9″ x 20″)
Light Orange and Violet Prints
 1 fat eighth from ***each***
Medium Orange and Dark Pink Prints
 1 fat eighth from ***each***
Red and Medium Pink Prints
 1 fat eighth from ***each***
Black Solid
 ½ yard for appliqué and binding
Backing ⅝ yard
Batting 19″ x 32″
Fusible web
Tracing paper

Madi Hastings
Logan, UT
lasercutquilts.com

cutting

Patches are lettered in order of use. Measurements include ¼″ seam allowances.

Medium Green, Light Green, Yellow, Medium Teal, Dark Teal, and Purple Prints
Cut from each:
1 rectangle 3″ x 16″ (A)
Light Orange and Violet Prints
Cut from each:
1 rectangle 3″ x 14″ (B)
Medium Orange and Dark Pink Prints
Cut from each:
1 rectangle 3″ x 12″ (C)
Red and Medium Pink Prints
Cut from each:
1 rectangle 3″ x 9″ (D)
Black Solid
2½″-wide bias strips to total 84″ for binding
1 complete set of appliqué patches

The appliqué patterns and template are found on the pattern sheet.

Download the **Basic Lessons PDF** at:
www.quiltingdaily.com/quilt-basics-and-lessons/

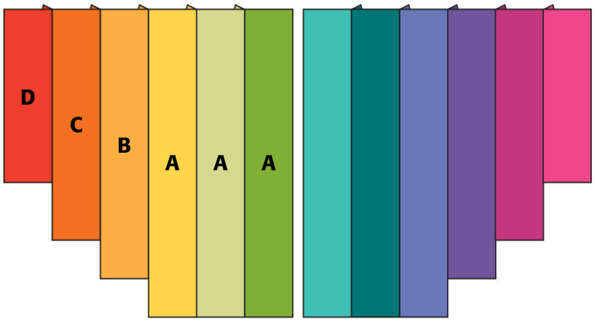
Celebrate your space with a cheerful rug or wall quilt.

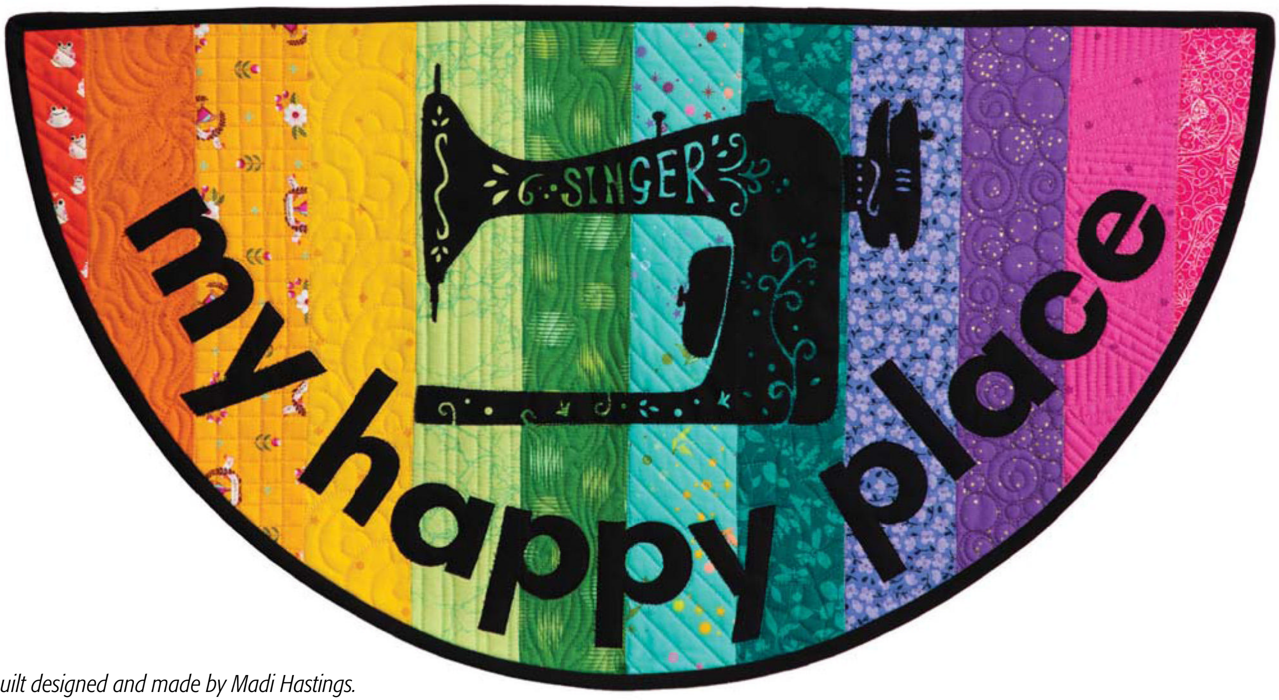
1 About This Quilt

What better way to let everyone know how you feel about your quilting space than with a festive rug or wall quilt. Madi made hers in a rainbow of colors, but you can customize this to your very own quilting vibe. All you need is a collection of 12 fat eighths and a solid for the appliqué and binding, and you are all set. If you use this as a rug, consider using a non-slip rug pad with your project.

2 Making the Quilt Top

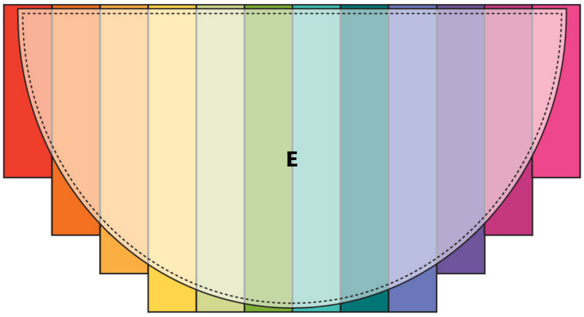
Arrange the A–D patches and sew together as shown to complete the pieced background.

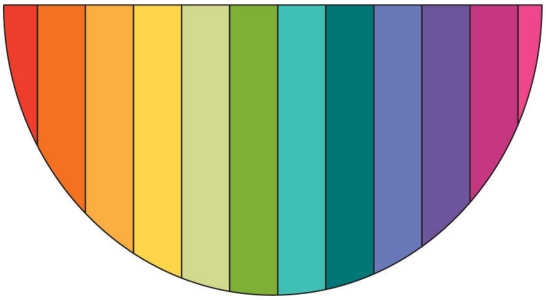




Quilt designed and made by Madi Hastings. Madi used fabrics from her personal collection.

Make a full-size paper copy of template E. Place template E on the pieced background and center. Trim the pieced background.



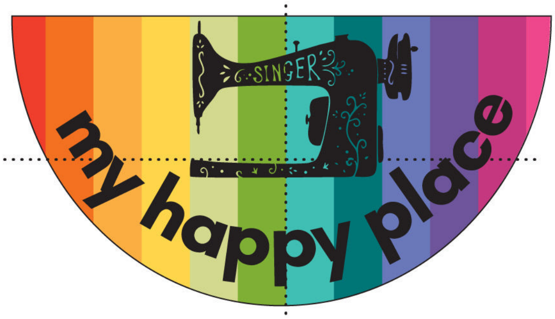


Piecing Diagram
Make 1

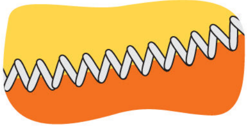
Refer to the Appliqué Placement Diagram for placement.

Fold the pieced background in half both ways and lightly crease the folds. Prepare the black solid patches for fusible appliqué.

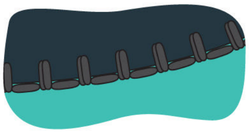
Use the creases and Appliqué Placement Diagram as guides to arrange the patches on background as shown; fuse in place. Use matching thread and a machine blanket (or zigzag) stitch to sew around the patches.



Appliqué Placement



Machine Zigzag Stitch



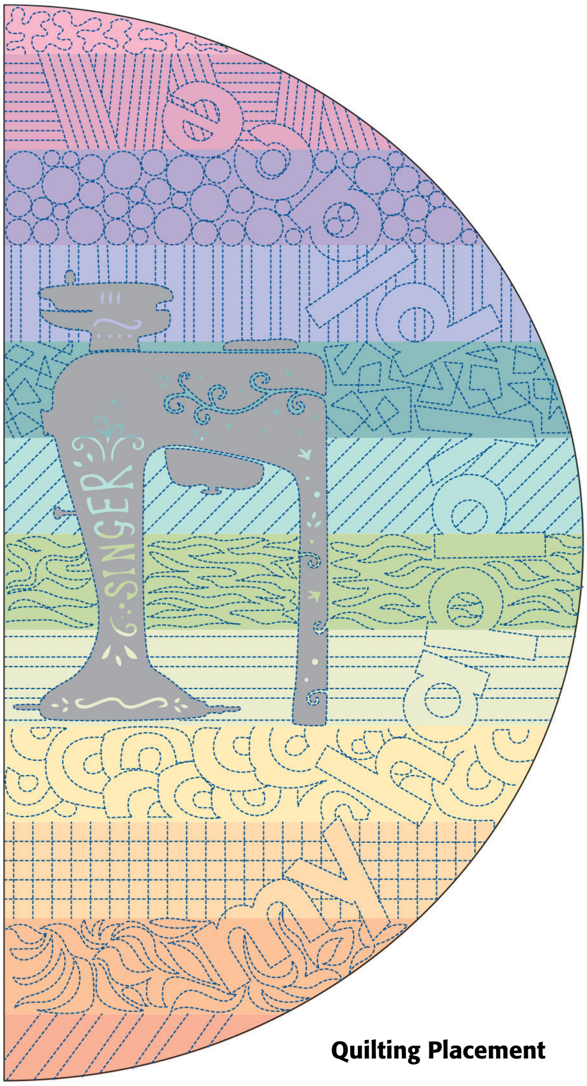
Machine Blanket Stitch

3 Quilting and Finishing

Layer and baste together the backing, batting, and quilt top.

Refer to the Quilting Placement Diagram. Quilt straight lines, feathers, swirls, circles, and meanders in each patch as shown. Outline quilt the appliqué patches.

Refer to "Bias Strips" in Basic Lessons. Bind the quilt. ▣



Quilting Placement

Adopting a Vintage Sewing Machine

How to Purchase, Care For, and Give a "Senior" Sewing Machine a Forever Home

by Tracy Mooney

There it is, sparkling in the distance. A vintage sewing machine of unknown origin, calling you to the dusty corner of the thrift store to save it from the trash heap. Do you buy it and hope for the best? How do you know if it is worth the price—or even works? We know the drill because we have been there so many times. It's so tempting to give these older machines a loving home. But it is a bit scary too. How do we know if it is worth purchasing, or will it be nothing more than a paperweight sitting on a shelf collecting dust?

How do you know if the machine is worth the sticker price? Does it even work? Does it need major repairs? Here are a few tips that will help you when you need to make a quick decision:

Visual Inspection

- **Does it have a power cord?**
- **Does it have a foot pedal?**
- **Does it have a bobbin (and bobbin case)?**
- **Does the handwheel turn, and does the needle go up and down?**
- **How does the body of the machine look?**
  Is there rust or damage? Are the decals intact? Are there scratches?
- **Can you easily find a make/model? What about a serial number?**

This information can give you an idea about the machine's condition and help you make a quick purchasing decision. A thorough visual screening can give you an idea of how much use the machine had in its lifetime and how well it was treated. Seeing what comes with it and checking moving parts can tell you what you might need to do in the way of replacement parts or repairs to get it up and running again. A quick internet search for the make and model can give you a vague idea about value. (However, do take that information with a grain of salt; many people think that vintage sewing machines are worth more than they truly are.) While some machines—like Singer Featherweights—are in high demand and often sell for a pretty penny when completely refurbished, not all vintage machines can demand such a high sale price—and not all have replacement parts readily available.

Made in Western-Germany
PFAFF
130

Image courtesy of Lori Baker

Ask the Experts

I decided to turn to the experts for more information about purchasing a vintage sewing machine. I own a Singer Featherweight that was made in 1961 and recently purchased a maintenance kit from The Featherweight Shop (singer-featherweight.com). This family-run business in Idaho sells Featherweight machines as well as everything you need to maintain one, and even some Featherweight-themed accessories. The business began after April Henry started looking for the perfect sewing machine to make clothing for her children. "Back in the early 2000s, when I first began sewing for our family, I only had a modern machine. However, after acquiring a vintage Singer Featherweight and becoming more and more familiar with using it, I quickly discovered how much easier it was to set up, sew, and maintain comparatively, and the stitch was beautiful! My old, little black Singer has since remained a constant sewing companion."

So how do you know if that vintage machine at the thrift store is a good buy? Christian Henry, April's son—who also is a part of the family business, says that the potential unknowns of buying an antique machine can cause you to pause. "Some education, resources, and a little bravery, can alleviate much fear," he suggests. "Because the mechanical components of a Featherweight are metal, most malfunctions of the machine can be fixed; however, some repairs are costly and can turn what seems to be a good deal into something well over budget. To help prevent a surprise and problem machine, we recommend test sewing with the machine before buying," Christian continues.

What to look for During a Test Drive

Original Bobbin Case
Often missing. Replica parts are not as valuable and can fail to create a good stitch.

Foot Controller
Another part that can sometimes be missing.

Electrical cords
Note that the wire can be replaced or rewired if it is damaged, but this is an additional expense.

Smoking Machine
This means that oil has been put in the motor rather than lubricant, and it may have caused damage. This is a costly repair.

Slow Machine
This may not indicate a major repair. Look at the belt (if the machine has one) to see if the bobbin winder is engaged or if the belt seems too tight. However, if the belt looks fine and the handwheel turns easily, the problem could be the motor which would be a costly repair.

Test it Out

Sewing on a fabric swatch can give you some clues as well. However, skipped stitches, thread loops on the front or back of the fabric, and breaking thread should not dissuade you from buying a machine. These issues can be caused by something as simple as a bad needle or incorrect threading. The Featherweight Shop has a video tutorial called *Troubleshooting Stitch Problems* on its website to help with Featherweights. For other machines, a simple internet search for your machine's make and model and the error might help you find something similar.

Sourcing Parts

Sourcing parts can be challenging—depending on the make and model of the machine. It is best to do a little research to make sure that the machine was not discontinued, and that parts are no longer readily available. The Featherweight Shop stocks rare, vintage original parts, as well as replica parts and supplies for the Singer 221 and 222. However, April offers a word of caution: "The electrical motor is probably the weakest and most susceptible to age-related wear and tear. Therefore, our technicians service and rebuild Featherweight motors to return them to their optimum speed and performance while still maintaining vintage originality," April says. "For other vintage machines, it's always good to check with your local sewing machine service shop because they frequently have years of accumulated parts or can help source that hard-to-find part from fellow collectors and enthusiasts," she continued.

A Bit of Advice for Everyone

Taking care of a vintage sewing machine is not much different from taking care of any sewing machine. Christian offers this advice: "There are good habits to have when using the machine to be sure it is performing at its best: Change the needle often, don't turn the handwheel the wrong direction (always turn it towards you), hold the thread tails at the beginning of each seam, and make sure the belt isn't too tight." That is helpful advice all sewing machine enthusiasts should follow!

From left to right: April, Christian, and Carmon Henry.

Easy
Finished Size: 50″ x 60″
Finished Units: 4″ x 6″

Twinkle Lights

materials

Fabric yardage assumes 40″ usable width of fabric (WOF) unless otherwise noted.

Light Pink, Dark Blue, Gold, Red, and Light Blue Solids
 3⁄8 yard ***each*** for blocks and border
Light Yellow, Orange, Cream, and Green Solids
 3⁄8 yard ***each*** for blocks and border
Navy Solid
 1 3⁄8 yards for sashes, border, and binding
Tan Solid
 1 1⁄4 yards for border
Backing 3 1⁄4 yards
Batting 54″ x 68″

Heather Black
Colbert, WA
quiltachusetts.com

cutting

Measurements include ¼″ seam allowances. Border strips will be pieced and cut to exact length needed. You may want to make them longer to allow for piecing variations.

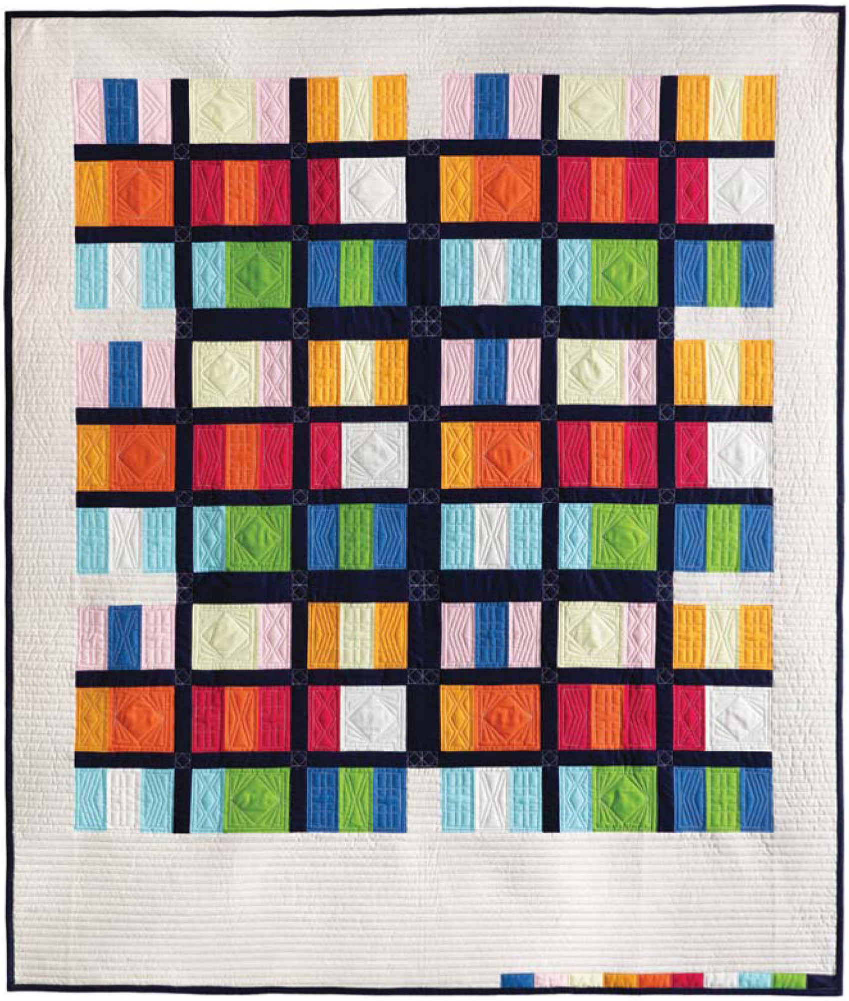
Light Pink, Dark Blue, Gold, Red, and Light Blue Solids
from each
- 3 strips 2½″ x WOF for bands
- 1 rectangle 1½″ x 2½″ (C)

Light Yellow, Orange, Cream, and Green Solids
from each
- 1 strip 2½″ x WOF for bands
- 1 strip 4½″ x WOF for bands
- 1 rectangle 1½″ x 2½″ (C)

Navy Solid
- 7 strips 2½″ x WOF for binding
- 2 strips 2½″ x 34½″ for sashes
- 7 strips 1½″ x WOF for sashes
- 6 rectangles 2½″ x 4½″ (B)
- 36 rectangles 1½″ x 4½″ (A)
- 1 rectangle 1½″ x 2½″ (C)

Tan Solid
- 2 strips 9½″ x WOF for bottom border
- 4 strips 4½″ x WOF for side and top border
- 1 strip 1½″ x 30½″ for bottom border
- 7 rectangles 2½″ x 4½″ (B)

Download the **Basic Lessons PDF** at:
www.quiltingdaily.com/quilt-basics-and-lessons/



Quilt designed and made by Heather Black.
Fabric: Painter's Palette Solids from Paintbrush Studio Fabrics.
Batting provided by Hobbs Batting.

Let your fabrics shine in this modern easy-to-piece throw.

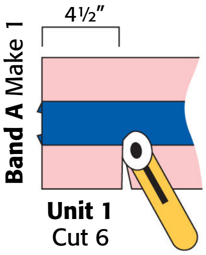
1 About This Quilt

Heather says, "Nothing is more enchanting than catching the sparkle of lights through a window covered in rain drops. *Twinkle Lights* tries to capture some of that magic. The blurred colors and shifting hues are expressed in the different blocks and to frame it all, a navy blue sashing with light border. Most of all, I wanted to create movement; as one rain drop fades into another so do the blocks as the colors move down the surface of the quilt. This is a great design for experimenting with colors with its high contrast and varying values. The pattern uses strip sets to make the blocks, which means you can mix and match unused 2½"-wide strips with stash fabrics."

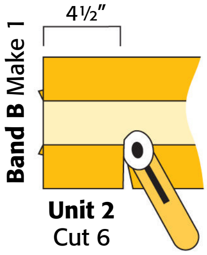
Use an accurate ¼" seam allowance to ensure that all elements fit together well.

2 Making the Units

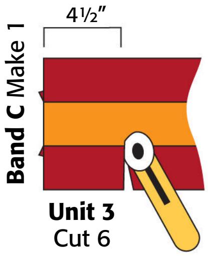
Sew 2 light pink solid strips and a dark blue solid strip together as shown to make a band A. Cut band A at 4½" increments to make 6 unit 1's total.


4½″
Band A Make 1
Unit 1
Cut 6

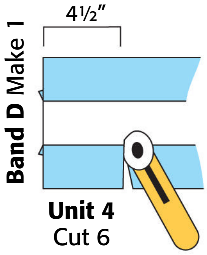
Sew 2 gold solid strips and 1 light yellow solid 2½"-wide strip together as shown to make a band B. Cut band B at 4½" increments to make 6 unit 2's total.


4½″
Band B Make 1
Unit 2
Cut 6

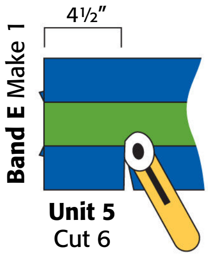
Sew 2 red solid strips and 1 orange solid 2½"-wide strip together as shown to make a band C. Cut band C at 4½" increments to make 6 unit 3's total.


4½″
Band C Make 1
Unit 3
Cut 6

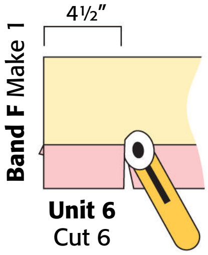
Sew 2 light blue solid strips and 1 cream solid 2½"-wide strip together as shown to make a band D. Cut band D at 4½" increments to make 6 unit 4's total.


4½″
Band D Make 1
Unit 4
Cut 6

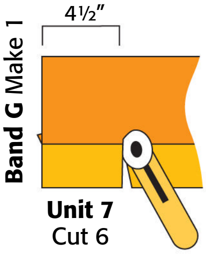
Sew 2 dark blue strips and 1 green solid 2½"-wide strip together as shown to make a band E. Cut band E at 4½" increments to make 6 unit 5's total.


4½″
Band E Make 1
Unit 5
Cut 6

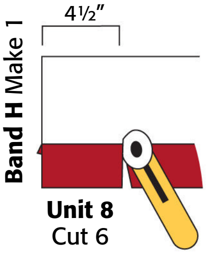
Sew 1 light yellow 4½"-wide strip and 1 light pink strip together as shown to make a band F. Cut band F at 4½" increments to make 6 unit 6's total.


4½″
Band F Make 1
Unit 6
Cut 6

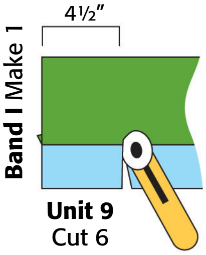
Sew 1 orange 4½"-wide strip and 1 gold strip together as shown to make a band G. Cut band G at 4½" increments to make 6 unit 7's total.



Sew 1 cream 4½"-wide strip and 1 red strip together as shown to make a band H. Cut band H at 4½" increments to make 6 unit 8's total.



Sew 1 green 4½"-wide strip and 1 light blue strip together as shown to make a band I. Cut band I at 4½" increments to make 6 unit 9's total.



3 Assembling the Quilt Center

Refer to the Assembly Diagram. Sew 2 unit 1's, 2 unit 6's, 2 unit 2's, 4 navy solid A's, and 1 tan solid B together as shown to make a row 1. Make 3 row 1's total. Sew 2 unit 7's, 2 unit 3's, 2 unit 8's, 4 navy A's, and 1 navy B together as shown to make a row 2. Make 3 row 2's total. Sew 2 unit 4's, 2 unit 9's, 2 unit 5's, 4 navy A's, and 1 navy B together as shown to make a row 3. Make 3 row 3's total.

Join 1½"-wide navy strips and cut 6 sashes to length shown on Assembly Diagram. Join 2 tan B's and 2½" x 34½" navy strip as shown to make a pieced sash. Make 2 pieced sashes total.

Join unit rows and sashes as shown to make quilt center.

4 Adding the Borders

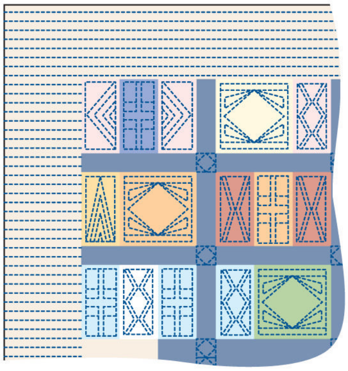
Refer to “Borders” in Basic Lessons. Join tan 4½"-wide border strips and cut to lengths shown in the Assembly Diagram for the sides and top border. Join 9½"-wide strips and cut to length shown for the bottom border. Join tan 1½"-wide strip and assorted solid C’s as shown; join to bottom border. Matching centers and ends, sew the tan border side strips to the quilt. Add the tan border top and bottom strips in the same way.

5 Quilting and finishing

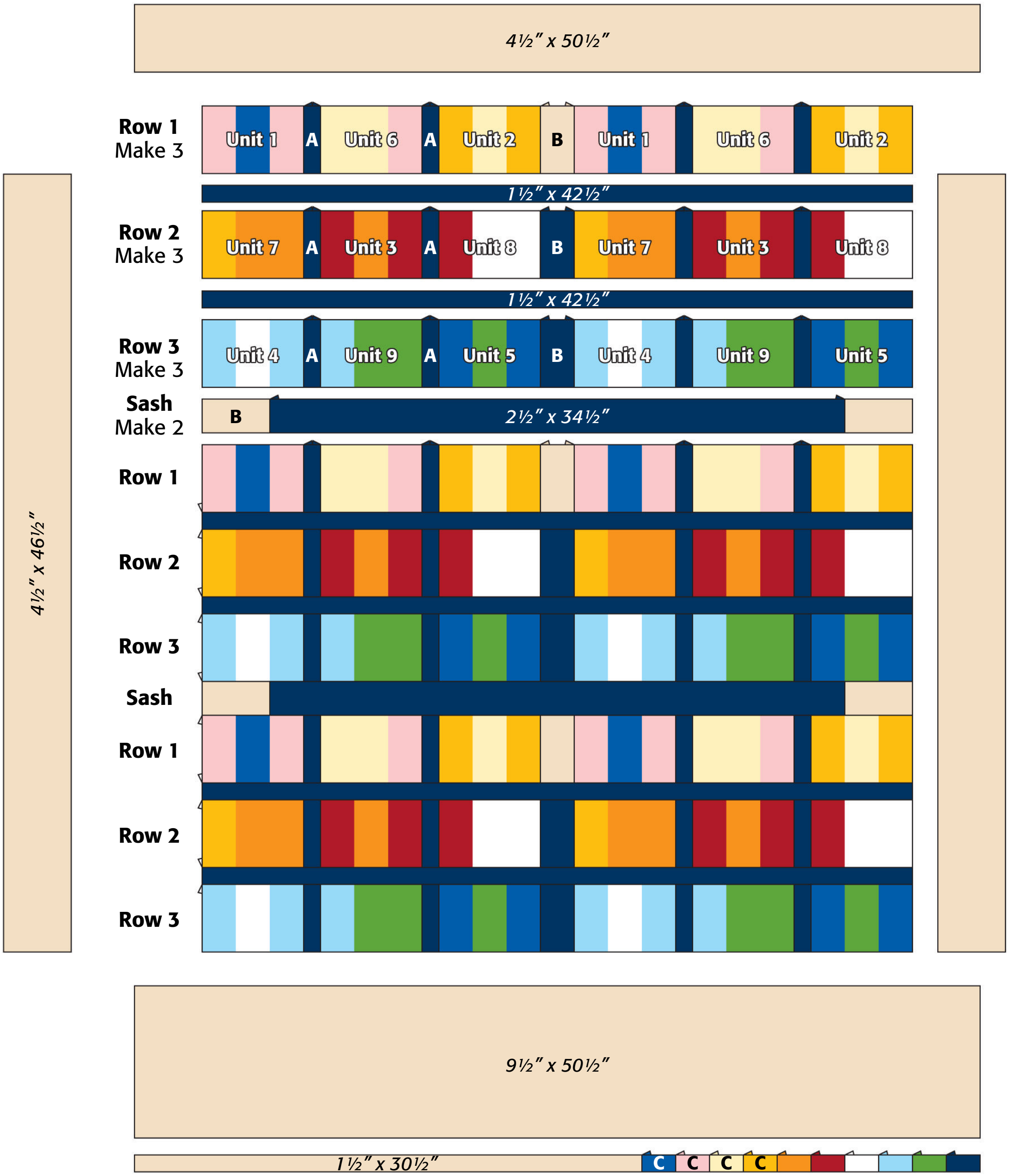
Layer and baste together the backing, batting, and quilt top.

Refer to the Quilting Placement Diagram. Quilt straight and diagonal lines in the units as shown. Quilt a square-in-a-square in the sash intersections. Quilt horizontal lines approximately ½" apart in the border as shown.

Bind the quilt.

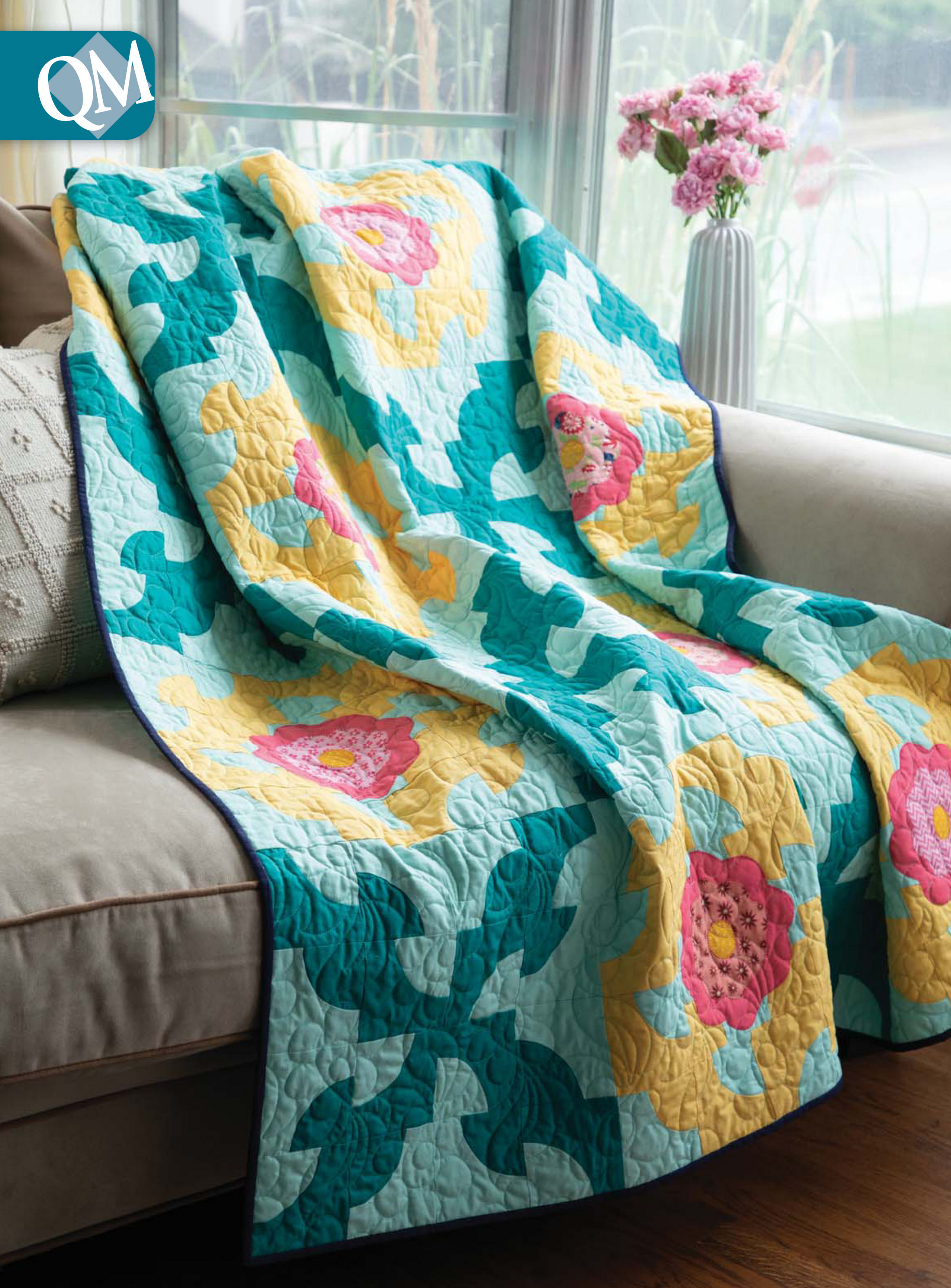


Quilting Placement



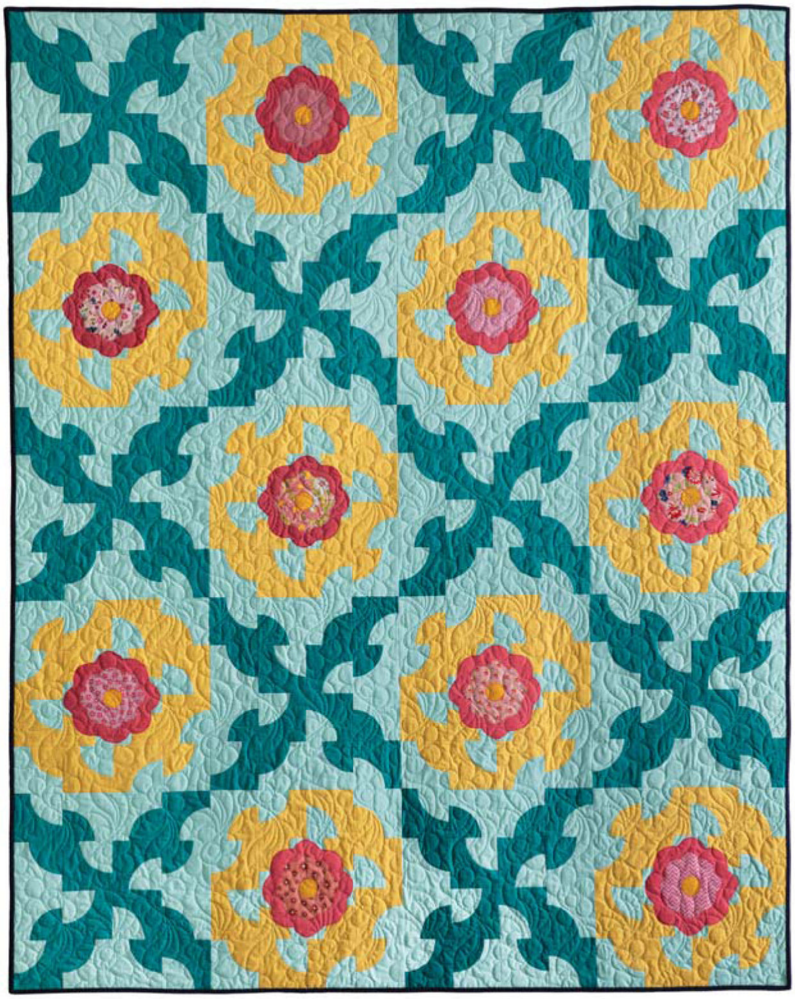
4½" x 50½"
Row 1
Make 3
Unit 1
A
Unit 6
A
Unit 2
B
Unit 1
Unit 6
Unit 2
1½" x 42½"
Row 2
Make 3
Unit 7
A
Unit 3
A
Unit 8
B
Unit 7
Unit 3
Unit 8
1½" x 42½"
Row 3
Make 3
Unit 4
A
Unit 9
A
Unit 5
B
Unit 4
Unit 9
Unit 5
Sash
Make 2
B
2½" x 34½"
4½" x 46½"
Row 1
Row 2
Row 3
Sash
Row 1
Row 2
Row 3
9½" x 50½"
1½" x 30½"
C
C
C
C

Assembly



Intermediate
Finished Size: 64″ x 80″
Finished Blocks: 16″

Flower Trellis



Quilt designed and made by Kari Mathews.
Fabric: Kari used fabrics from her personal collection.

materials

Fabric yardage assumes 40″ usable width of fabric (WOF) unless otherwise noted.

Aqua Solid
3⅜ yards for blocks
Teal Solid
1¾ yards for blocks
Gold Solid
1¾ yards for blocks
Dark Pink Solid
⅝ yard for appliqué
Assorted Medium Pink Prints
½ yard ***total*** for appliqué
Gold Print
1 fat eighth for appliqué (a fat eighth is approximately 9″ x 20″)
Navy Solid
¾ yard for binding
Template Plastic
Fusible Web
Backing 5¼ yards
Batting 72″ x 88″

Kari Mathews
Spokane, WA
etsy.com/shop
/PrairieQuiltingShop

cutting

Patches are lettered in order of use. Measurements include ¼″ seam allowances.

Aqua Solid
 160 template B
 160 template A
Teal Solid
 80 template B
 80 template A
Gold Solid
 80 template B
 80 template A
Dark Pink Solid
 10 template C
Assorted Medium Pink Prints
 10 template D
Gold Print
 10 template E
Navy Solid
 8 strips 2½″ x 40″ for binding

The templates, quilting motif and appliqué patterns and are found on the pattern sheet.

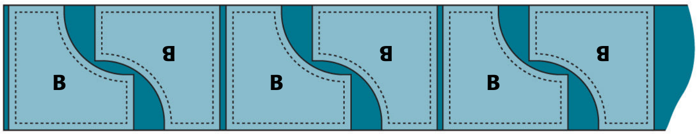
Download the **Basic Lessons PDF** at:
www.quiltingdaily.com/quilt-basics-and-lessons/

Make a unique quilty trellis to support beautiful blossoms.

1 About This Quilt

The traditional and versatile Drunkard's Path block is used to make each of the blocks in this lovely design. The only differences between the two blocks are the color combinations, arrangements, and appliqué patches. This is a terrific pattern to get acquainted with curved piecing and fusible appliqué.

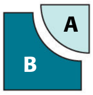
The B templates can be nested on 4½" strips as shown in cutting diagram to minimize fabric waste.



Cutting Diagram

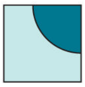
2 Making the Units and Blocks

Refer to “Curved Piecing” in Basic Lessons. Join 1 aqua solid A to 1 teal solid B to make a unit 1. Make 80 unit 1’s total.



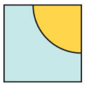
Unit 1
Make 80

In the same way, join teal A’s to aqua B’s to make 80 unit 2’s.



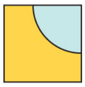
Unit 2
Make 80

Join gold solid A’s to aqua B’s to make 80 unit 3’s.



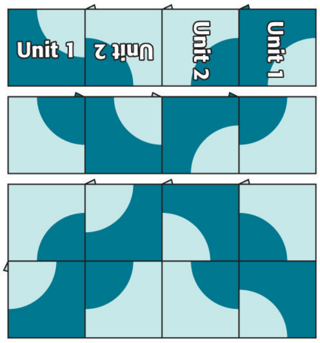
Unit 3
Make 80

Join aqua A’s to gold B’s to make 80 unit 4’s.



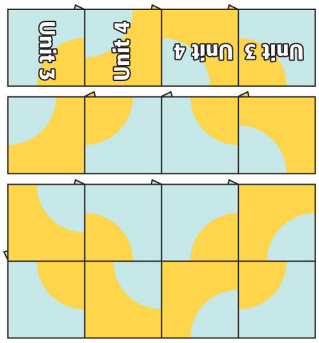
Unit 4
Make 80

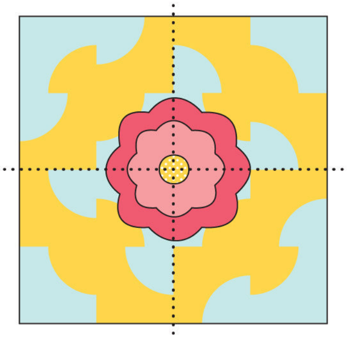
Noting placements and orientations, sew 8 unit 1’s and 8 unit 2’s together as shown to make a block Y. Make 10 block Y’s total.



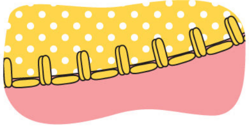
Block Y
Make 10

Noting placements and orientations, sew 8 unit 3’s and 8 unit 4’s together as shown. Prepare patches C–D for fusible appliqué. Using the center seams as guides, arrange 1 dark pink solid C, 1 assorted medium pink print D, and 1 gold print E on block as shown. Fuse in place. Use matching thread and a machine blanket stitch to stitch around the appliqué patches and complete block Z. Make 10 block Z’s total.





Block Z
Make 10



Machine Blanket Stitch

3 Assembling the Quilt Center

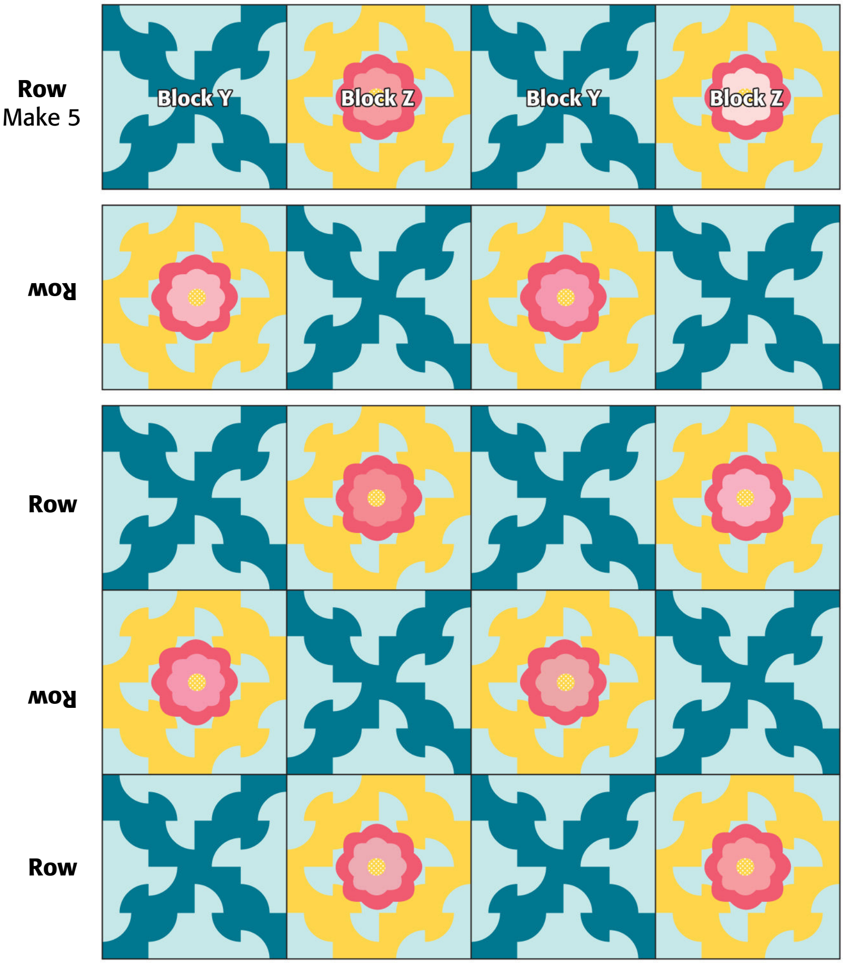
Refer to the Assembly Diagram. Sew 2 block Y's and 2 block Z's as shown to make a row. Make 5 rows. Turning every other row upside down, sew the rows together.

4 Quilting and finishing

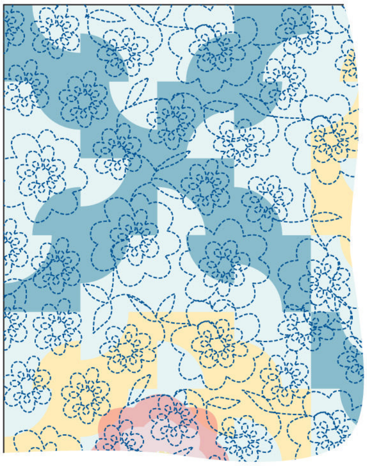
Layer and baste together the backing, batting, and quilt top.

Refer to the Quilting Placement Diagram. Quilt the *Fanciful Flowers Quilting* motif over the quilt surface.

Bind the quilt.


Row
Make 5
Block Y
Block Z
Block Y
Block Z
Row
Row
Row
Row

Assembly



Quilting Placement

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (required by Act of August 12, 1970: Section 3685, Title 39, United States Code). 1. Quiltmaker. 2. (ISSN: 1047-1634). 3. Filing date: 10/1/22. 4. Issue frequency: Bi-Monthly. 5. Number of issues published annually: 6. 6. The annual subscription price is $29.97. 7. Complete mailing address of known office of publication: Peak Media Properties, LLC, 4868 Innovation Drive. 8. Complete mailing address of headquarters or general business office of publisher: Peak Media Properties, LLC, 4868 Innovation Drive, Fort Collins, CO 80525. 9. Full names and complete mailing addresses of publisher, editor, and managing editor. Publisher, Jeff Litvack, 4868 Innovation Drive, Fort Collins, CO 80525; Editor, Tracy Mooney, 500 Golden Ridge Road, Suite 100, Golden, CO 80401; Managing Editor, N/A. 10. Owner: Peak Media Properties, LLC; Jeffrey S. Litvack, CEO, 4868 Innovation Drive, Fort Collins, CO 80525. 11. Known bondholders, mortgages and other security holders owning or holding 1 percent of more of total amount of bonds, mortgages or other securities: None. 12. Tax status: Has Not Changed During Preceding 12 Months. 13. Publisher title: Quiltmaker. 14. Issue date for circulation data below: Sept/Oct 22. 15. The extent and nature of circulation: A. Total number of copies printed (Net press run). Average number of copies each issue during preceding 12 months: 95,301. Actual number of copies of single issue published nearest to filing date: 75,931. B. Paid circulation. 1. Mailed outside-county paid subscriptions. Average number of copies each issue during preceding 12 months: 47,143. Actual number of copies of single issue published nearest to filing date: 41,018. 2. Mailed in-county paid subscriptions. Average number of copies each issue during preceding 12 months: 0. Actual number of copies of single issue published nearest to filing date: 0. 3. Sales through dealers and carriers, street vendors and counter sales. Average number of copies each issue during preceding 12 months: 9,406. Actual number of copies of single issue published nearest to filing date: 8,069. 4. Paid distribution through other classes mailed through the USPS. Average number of copies each issue during preceding 12 months: 0. Actual number of copies of single issue published nearest to filing date: 0. C. Total paid distribution. Average number of copies each issue during preceding 12 months: 56,548. Actual number of copies of single issue published nearest to filing date: 49,087. D. Free or nominal rate distribution (by mail and outside mail). 1. Free or nominal outside-county. Average number of copies each issue during preceding 12 months: 51. Actual number of copies of single issue published nearest to filing date: 8. 2. Free or nominal rate in-county copies. Average number of copies each issue during preceding 12 months: 0. Actual number of copies of single issue published nearest to filing date: 0. 3. Free or nominal rate copies mailed at other Classes through the USPS. Average number of copies each issue during preceding 12 months: 0. Actual number of copies of single issue published nearest to filing date: 0. 4. Free or nominal rate distribution outside the mail. Average number of copies each issue during preceding 12 months: 586. Actual number of copies of single issue published nearest to filing date: 521. E. Total free or nominal rate distribution. Average number of copies each issue during preceding 12 months: 638. Actual number of copies of single issue published nearest to filing date: 529. F. Total free distribution (sum of 15c and 15e). Average number of copies each issue during preceding 12 months: 57,186. Actual number of copies of single issue published nearest to filing date: 49,616. G. Copies not Distributed. Average number of copies each issue during preceding 12 months: 38,116. 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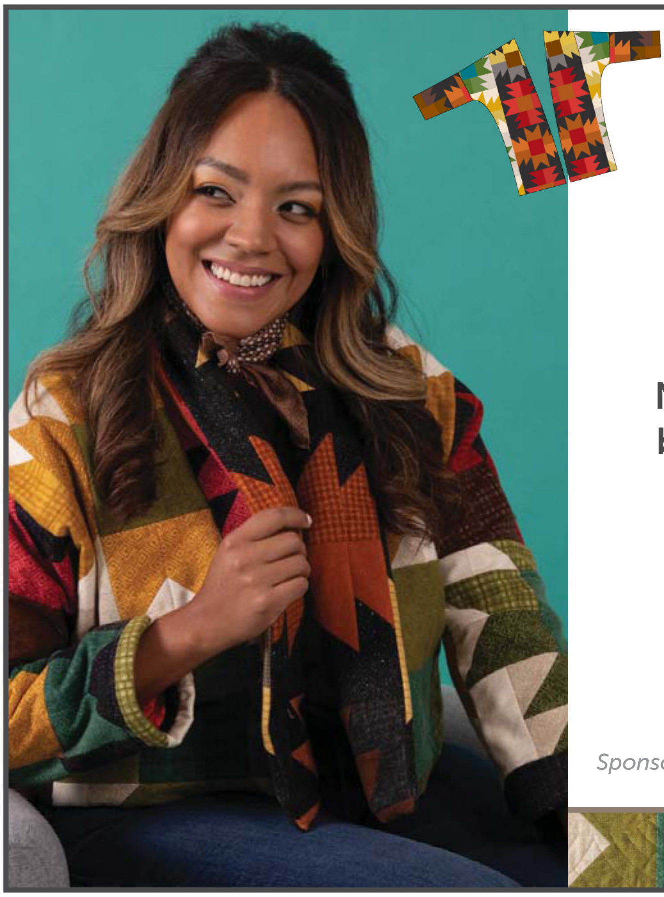

Quilt Jacket
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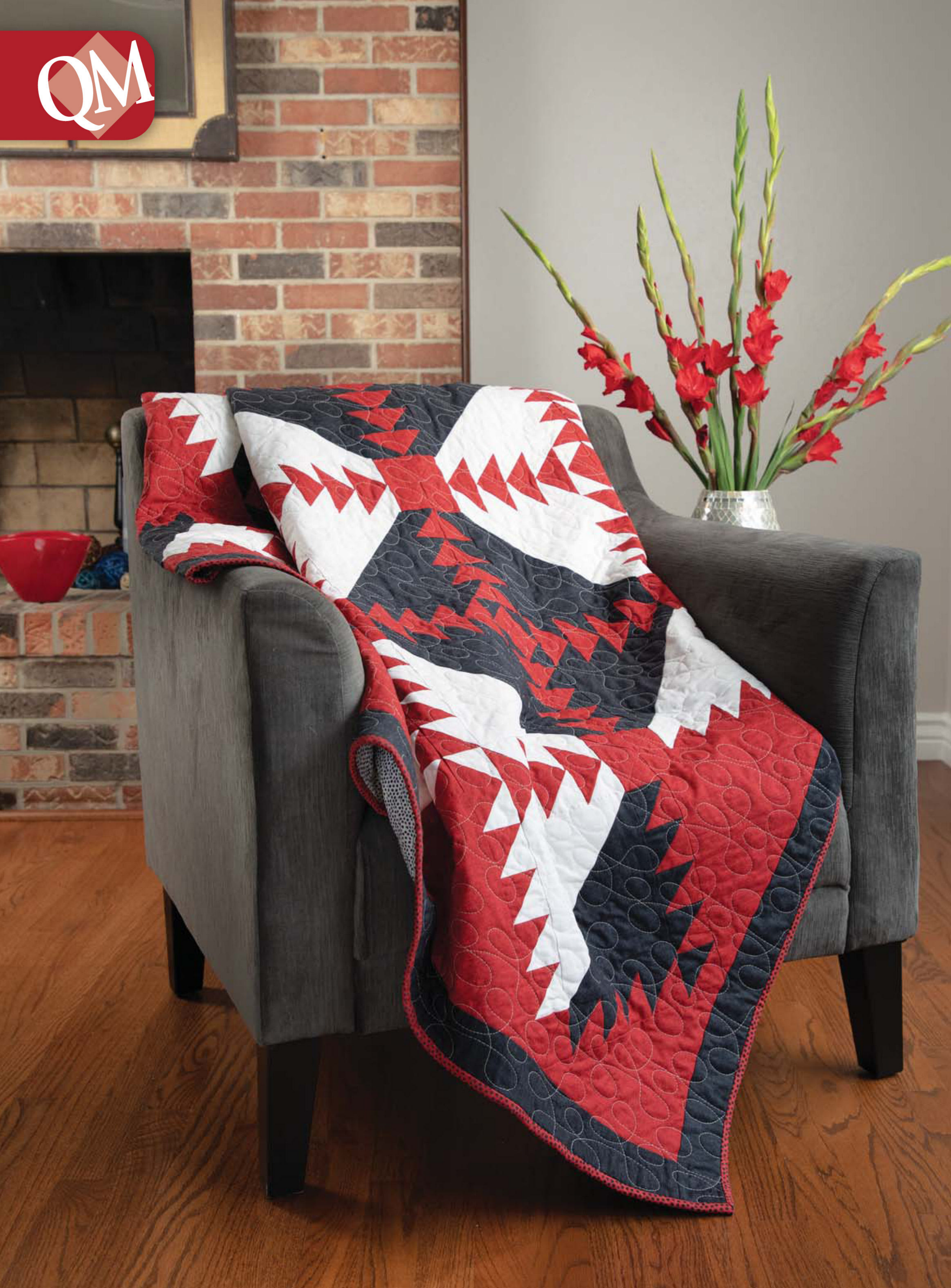
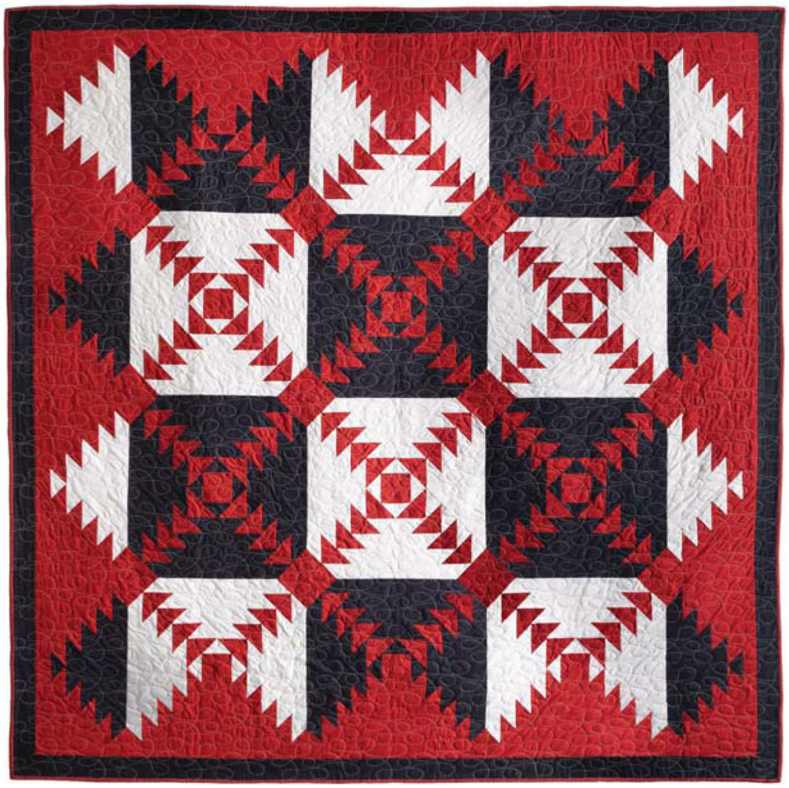


Easy
Finished Size: 72″ x 72″
Finished Blocks: 12″

Red Feather Lake



Quilt designed and made by Bonnie Osness.
Fabric: Assorted fabrics from Benartex.

materials

Fabric yardage assumes 40″ usable width of fabric (WOF) unless otherwise noted.

Cream Solid
1⅞ yards for blocks
Black Tonal
2½ yards for blocks and border
Red Tonal
3 yards for blocks and setting triangles
Red Dot
¾ yard for binding
Backing 4⅞ yards
Batting 80″ x 80″

Bonnie Osness
Merrill, WI
Lakegirlquilts.com

cutting

Patches are lettered in order of use. Measurements include ¼″ seam allowances. Border strips will be pieced and cut to exact length needed. You may want to make them longer to allow for piecing variations.

⊠ = cut in half twice diagonally
⧅ = cut in half diagonally

Cream Solid
- 13 squares 8⅞″ (A)
- 29 squares 5¾″ (B)

Black Tonal
- 8 strips 2½″ x WOF for border
- 13 squares 8⅞″ (A)
- 29 squares 5¾″ (B)

Red Tonal
- 3 squares 18¼″ ⊠ cut to make 12 triangles (D)
- 2 squares 9⅜″ ⧅ cut to make 4 triangles (E)
- 58 squares 5¾″ (B)
- 50 squares 2½″ (C)

Red Dot
- 8 strips 2½″ x 40″ for binding

Download the **Basic Lessons PDF** at:
www.quiltingdaily.com/quilt-basics-and-lessons/

Give traditional quilt blocks a modern twist and a bold color palette.

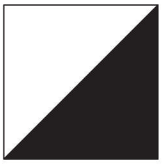
1 About This Quilt

Bonnie achieved her unique Lady of the Lake design by rotating her blocks and setting them on-point. This design is simpler than it looks; each block is made with easy-to-piece triangle-squares. The fun setting creates the look of Flying Geese dissecting a black and white checkerboard.

Be sure to use an accurate ¼" seam allowance to ensure all elements fit together well. Handle bias edges in the setting triangles carefully to avoid distortion.

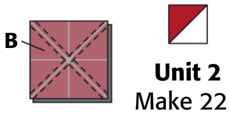
2 Making the Units and Blocks

Refer to "Triangle-Squares" in Basic Lessons. Pair 13 cream solid A's and black tonal A's to make 25 unit 1's total. There will be 1 extra unit 1.



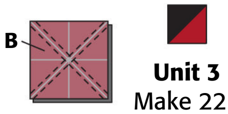
Unit 1
Make 25

Using the 8-at-a-time triangle-square technique, mark 2 diagonal lines from corner to corner on wrong side of 1 red tonal B as shown. Place the red B on top of a cream B right sides together and stitch ¼" on each side of marked lines. Cut the sewn squares in half vertically and horizontally, then on the marked lines to make 8 unit 2's. Make 225 unit 2's total. There will be 7 extra.



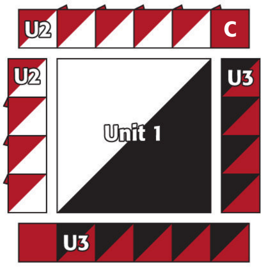
Unit 2
Make 225

Using the same technique, pair black B's and red B's to make 225 unit 3's. There will be 7 extra unit 3's.



Unit 3
Make 225

Sew 9 unit 2's, 9 unit 3's, 2 red C's, and 1 unit 1 together as shown to make a block. Make 25 blocks total.



Block
Make 25

3 Assembling the Quilt Center

Refer to the Assembly Diagram. Sew blocks and red D's into diagonal rows as shown. Sew the rows together. Add a red E to each corner.

4 Adding the Borders

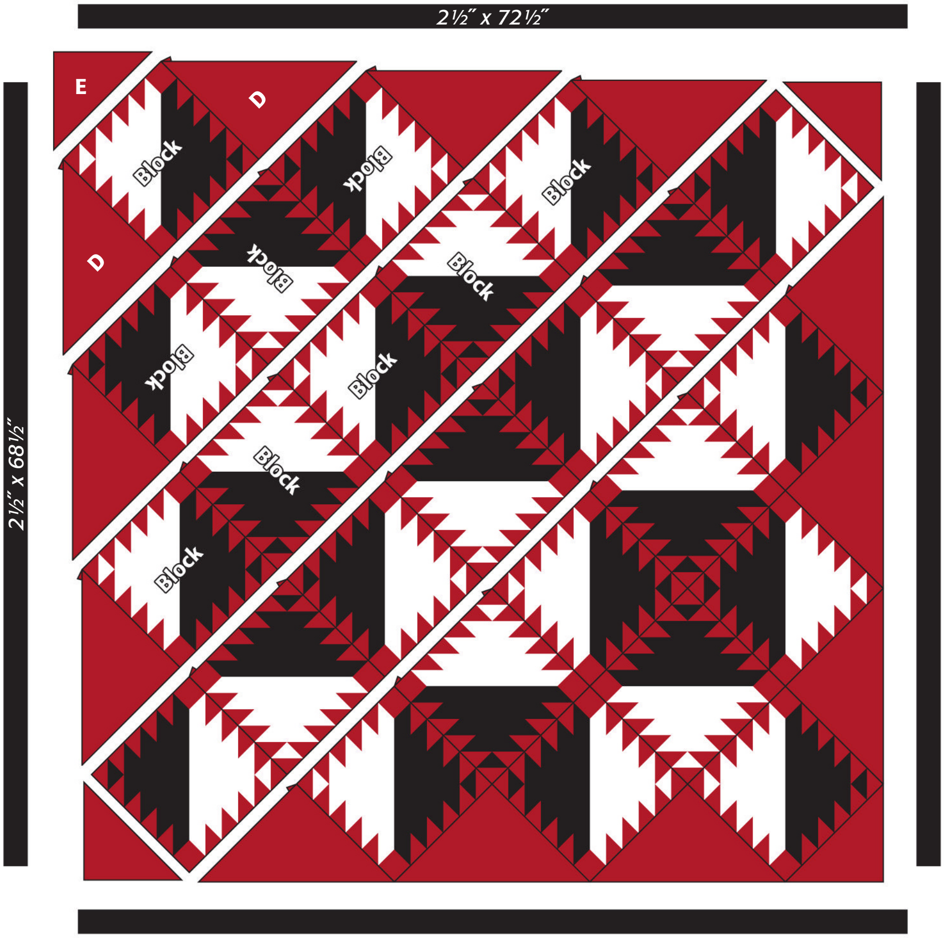
Refer to "Borders" in Basic Lessons. Join black border strips and cut to sizes shown in the Assembly Diagram. Matching centers and ends, sew the border side strips to the quilt. Add the border top and bottom strips in the same way.

5 Quilting and finishing

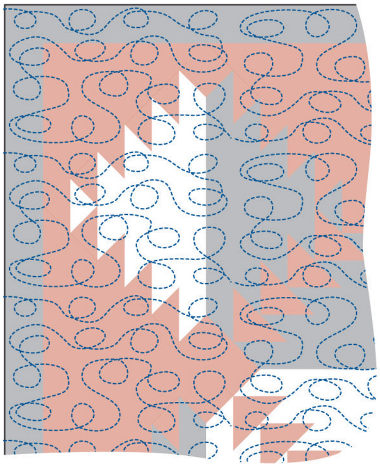
Layer and baste together the backing, batting, and quilt top.

Refer to the Quilting Placement Diagram. Quilt a looping meander across the quilt surface as shown.

Bind the quilt.

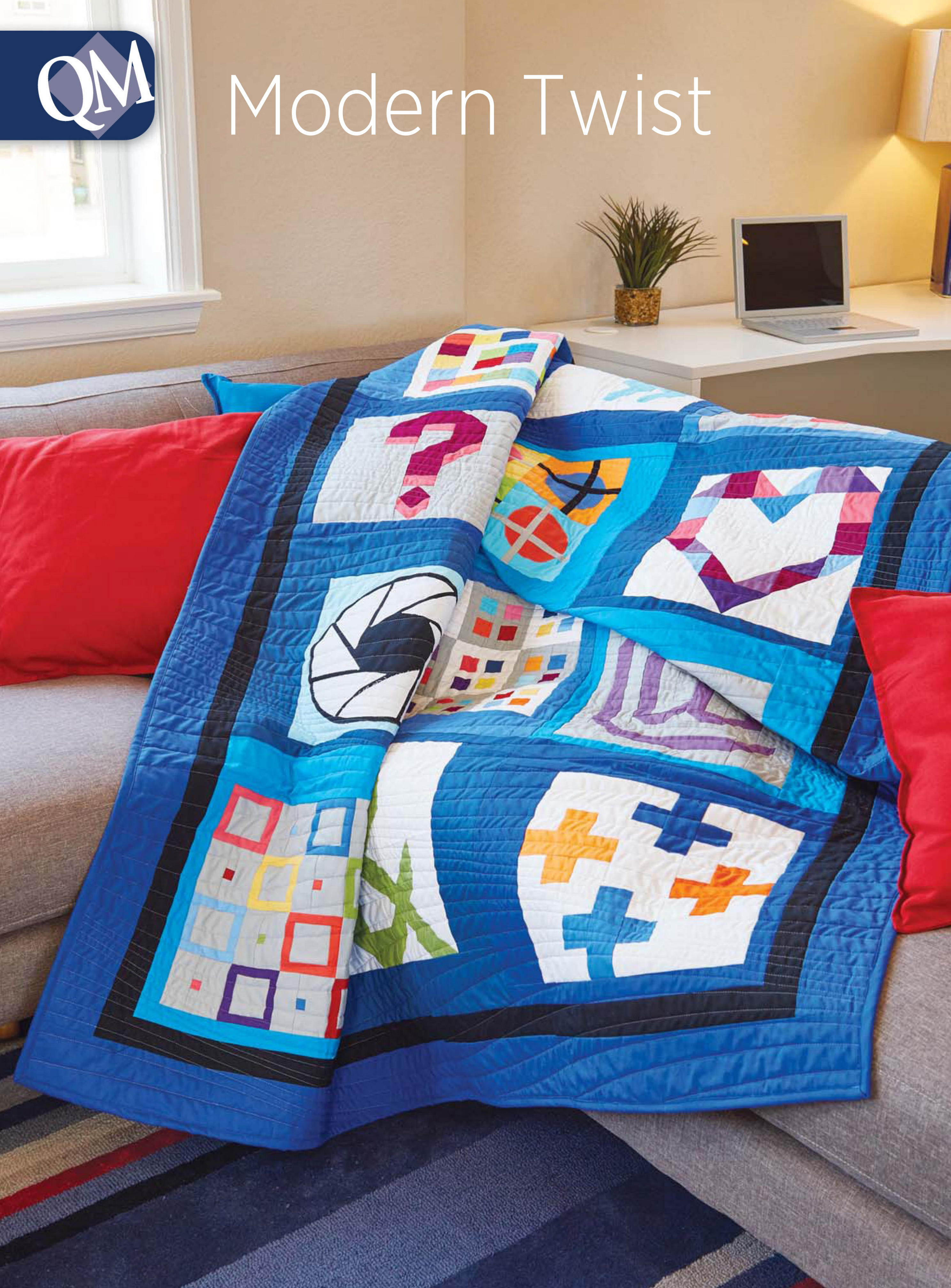


Assembly

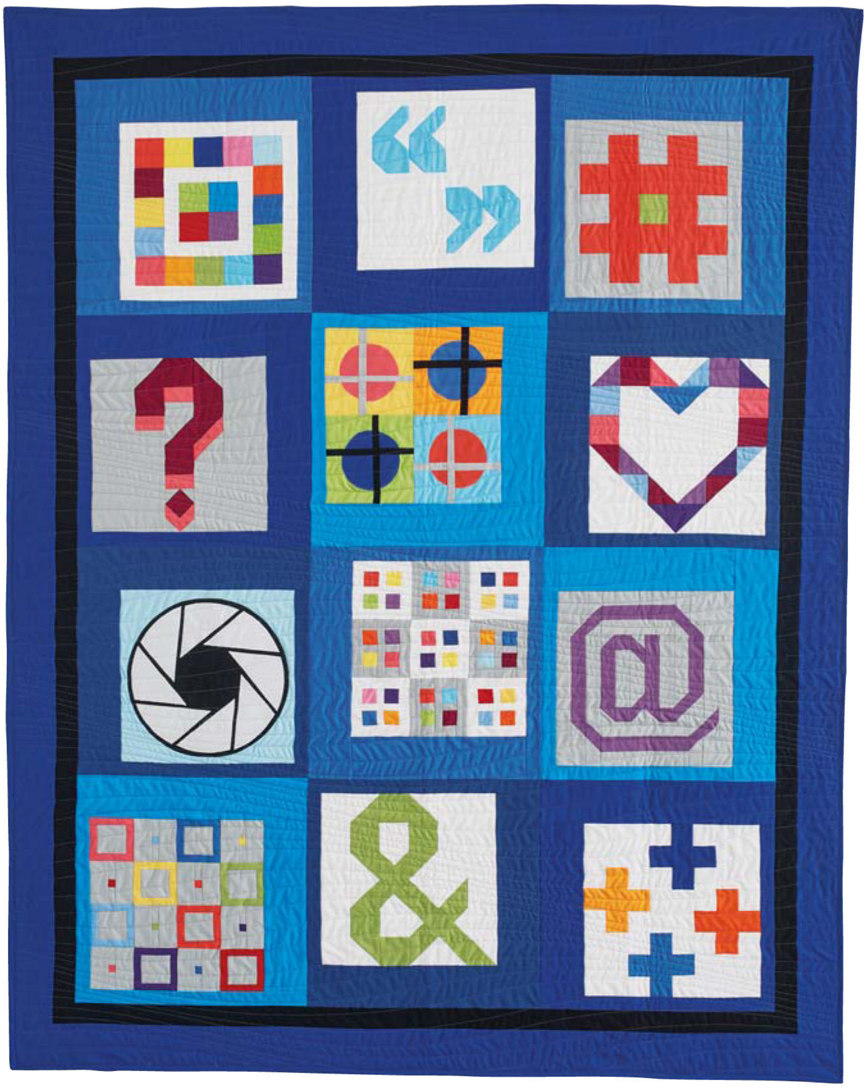


Quilting Placement

Modern Twist



Intermediate
Finished Size: 59″x 75″
Finished Blocks: 12″



Sewn by Carolyn Beam. Machine quilted by Donna Smith. Fabric: Bella Solids by Moda Fabrics. Batting: Warm & Natural from The Warm Company.

materials

Assorted Solids
2¾ yards *total* for blocks
White Solid
1⅜ yards for blocks
Gray Solid
1 yard for blocks
Black Solid
⅞ yard for blocks and border #1
3 Blue Solids
⅝ yard *each* for block frames
Blue Solid #4
2¼ yards for block frames, border #2 and binding
Backing 5 yards
Batting 67″x 83″
Fusible web

cutting

3 Blue solids
from *each*
3 rectangles 3½″x 16½″ (D)
3 rectangles 3½″x 12½″ (B)
3 rectangles 1½″x 16½″ (C)
3 rectangles 1½″x 12½″ (A)
Black Solid
7 strips 2″x 40″ for border #1
Blue Solid #4
8 strips 4½″x 40″ for border #2
8 strips 2½″x 40″ for binding
3 rectangles 3½″x 16½″ (D)
3 rectangles 3½″x 12½″ (B)
3 rectangles 1½″x 16½″ (C)
3 rectangles 1½″x 12½″ (A)

The appliqué patterns are at the end of the pattern.

1 About this Quilt

We love our issues of *100 Blocks*! And we get so many requests to revisit *100 Blocks*, we decided to reprint this fun design. We chose it because you can swap in any blocks to this fun layout, making it your own! Carolyn selected a variety of blocks with a modern vibe to create this sleek sampler. The blocks use a colorful assortment of solids in addition to black, white, gray, and 4 different blues. Many thanks to designers Julie Herman, Kelli Fannin, Diane Harris, Jennifer Dick, Corey Yoder, Shayla Wolf, Pippa Eccles Armbrester, and Paige Alexander for providing us with such great blocks to work with.

Past issues of 100 Blocks *can be purchased at* QuiltingDaily.com

2 Making the Blocks

Refer to cutting instructions and the block assembly diagrams to make each block.

Boxed In

vol. 2, block #171

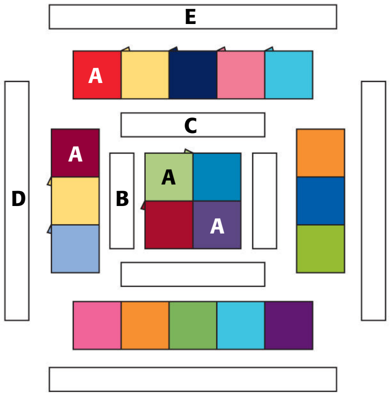
Assorted Solids

20 squares 2½″ (A)

White Solid

2 rectangles 1½″ x 12½″ (E)
2 rectangles 1½″ x 10½″ (D)
2 rectangles 1½″ x 6½″ (C)
2 rectangles 1½″ x 4½″ (B)

Join patches as shown to make a Boxed In block.



Block Piecing

Quilty Quotes

vol. 15, block #1459

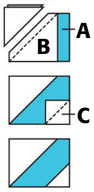
Assorted Solid

4 squares 3″ (D)
4 rectangles 2½″ x 3″ (A)

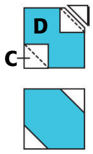
White Solid

2 squares 5″ (F)
4 squares 2½″ (B)
2 rectangles 1½″ x 12½″ (H)
3 rectangles 1½″ x 10½″ (G)
12 squares 1½″ (C)
2 rectangles 1″ x 5″ (E)

Refer to "Stitch & Flip" in Basic Lessons. Use color A's and white B's and C's to make 4 unit 1's as shown. Use color D's and white C's to make 4 unit 2's.

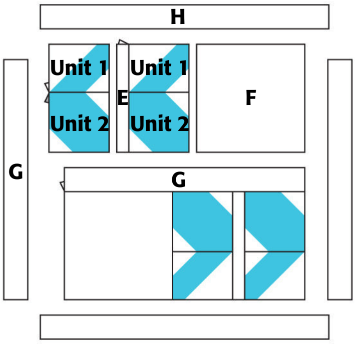


Unit 1
Stitch & Flip
Make 4



Unit 2
Stitch & Flip
Make 4

Sew the units and patches together as shown to make a Quilty Quotes block.



Block Assembly

Tic Tac Toe

vol. 6, block #575

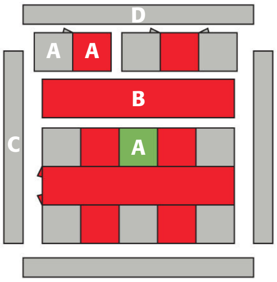
Gray Solid

8 squares 2½″ (A)
2 rectangles 1½″ x 12½″ (D)
2 rectangles 1½″ x 10½″ (C)

2 Assorted Solids

from *1 cut*
2 rectangles 2½″ x 10½″ (B)
6 squares 2½″ (A)
from *1 cut*
1 square 2½″ (A)

Join patches as shown to make a Tic Tac Toe block.



Block Piecing

Quilty Question

vol. 14, block #1371

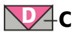
2 Assorted Solids

from *1 cut*
1 rectangle 2½″ x 6½″ (E)
2 rectangles 2½″ x 4½″ (A)
2 squares 2½″ (B)
from *1 cut*
1 square 2½″ (B)
4 rectangles 1½″ x 2½″ (D)
3 squares 1½″ (C)

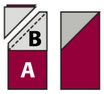
Gray Solid

1 rectangle 5½″ x 7½″ (G)
1 square 5½″ (I)
1 rectangle 3½″ x 7½″ (H)
1 rectangle 3½″ x 5½″ (F)
3 squares 2½″ (B)
2 rectangles 1½″ x 2½″ (D)
5 squares 1½″ (C)

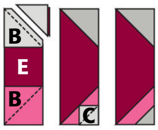
Using the stitch-and-flip technique, join patches as shown to make units 1–5; make 2 unit 1's and make 1 *each* of units 2–5.



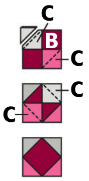
Unit 3
Stitch & Flip
Make 1



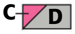
Unit 1
Stitch & Flip
Make 2



Unit 4
Stitch & Flip
Make 1

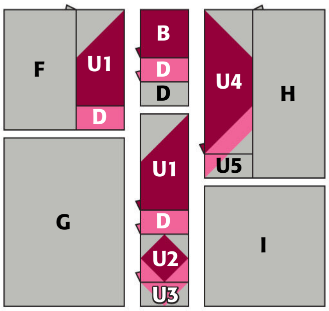


Unit 2
Stitch & Flip
Make 1



Unit 5
Stitch & Flip
Make 1

Join units and patches as shown to make a Quilty Question block.



Block Assembly

Crossing the Circles

vol. 10, block #936

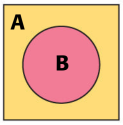
8 Assorted Solids
4 squares 6½″ (A)
4 pattern B

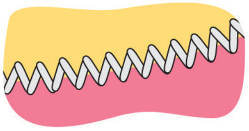
Gray Solid
4 rectangles 1″ x 6½″ (C)

Black Solid
4 rectangles 1″ x 6½″ (C)

Prepare the B patches for turned-edge appliqué. Roughly center a B on each A; pin in place.

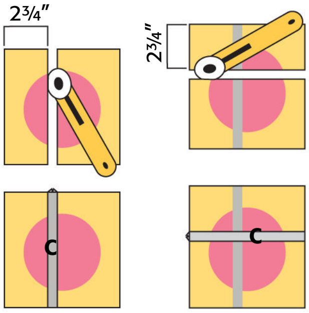
Use monofilament thread and a machine zigzag stitch to appliqué the B's in place.





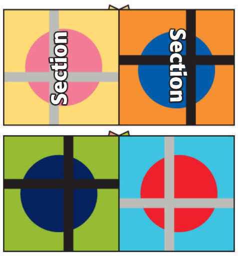
Machine Zigzag Stitch

Refer to the Section Diagrams. Cut the A/B unit 2¾" from the left edge; join a gray C to the 2 cut pieces as shown. Cut the A/B/C unit 2¾" from the top edge; join a gray C to the 2 cut pieces as shown to complete the section. Make 2 sections using gray C's and 2 sections using black C's.



Section
Make 4

Noting the orientations, join the sections as shown to complete a Crossing the Circles block.



Block Assembly

Lovely

vol. 13, block #1300

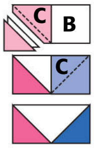
White Solid
1 square 4½″ (D)
4 squares 2⅞″ (A)
6 rectangles 2½″ x 4½″ (B)
6 squares 2½″ (C)

Assorted Solids
4 squares 2⅞″ (A)
2 rectangles 2½″ x 4½″ (B)
10 squares 2½″ (C)

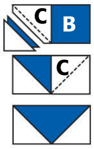
Refer to "Triangle-Squares" in Basic Lessons. Pair white A's and assorted A's to make 8 unit 1's.

Unit 1
Make 8

Using the stitch-and-flip technique, join white B's and assorted C's to make 2 unit 2's. Use assorted B's and white C's to make 2 unit 3's.

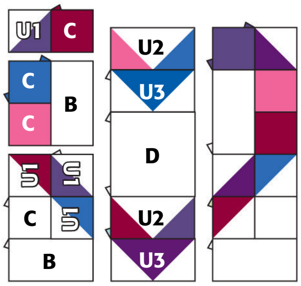


Unit 2
Stitch & Flip
Make 2



Unit 3
Stitch & Flip
Make 2

Join units and patches as shown to make a Lovely block.



Block Assembly

Shuttered

vol. 9, block #816

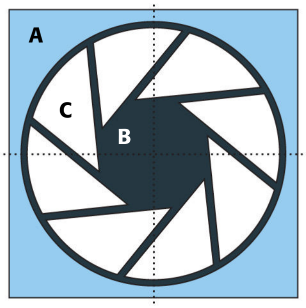
Assorted Solid
1 square 13½″ (A) (trim to 12½″ x 12½″ after appliqué)

Black Solid
1 pattern B

White Solid
8 pattern C

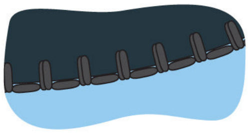
Fold A in half both ways and lightly crease the folds. Prepare patches B–C for fusible appliqué.

Use the creases and Appliqué Placement Diagram as guides to arrange the patches on A as shown. Note that the distance the curved edges of the B and C's and spaces between the C's is approximately ¼". Fuse the patches in alphabetical order.



Applique Placement

Use matching thread and a machine blanket stitch to sew around the patches. Center the appliqué and trim A to 12½"x 12½".



Machine Blanket Stitch

Paint Chips

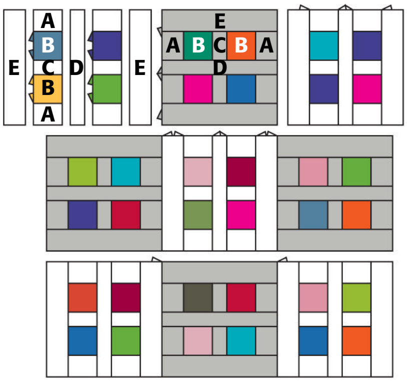
vol. 13, block #1272

White Solid
- 10 rectangles 1¼" x 4½" (E)
- 20 rectangles 1¼" x 1½" (A)
- 5 rectangles 1" x 4½" (D)
- 10 rectangles 1" x 1½" (C)

Assorted Solids
- 36 squares 1½" (B)

Gray Solid
- 8 rectangles 1¼" x 4½" (E)
- 16 rectangles 1¼" x 1½" (A)
- 4 rectangles 1" x 4½" (D)
- 8 rectangles 1" x 1½" (C)

Join patches as shown to make a Paint Chips block.



Block Piecing

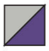
You've Got Mail

vol. 12, block #1174

Gray Solid
- 1 rectangle 2½" x 5½" (I)
- 1 rectangle 2½" x 3½" (E)
- 3 squares 2½" (C)
- 12 squares 1⅞" (A)
- 4 rectangles 1½" x 6½" (G)
- 3 rectangles 1½" x 5½" (D)
- 2 rectangles 1½" x 4½" (H)
- 2 rectangles 1½" x 2½" (F)
- 9 squares 1½" (B)

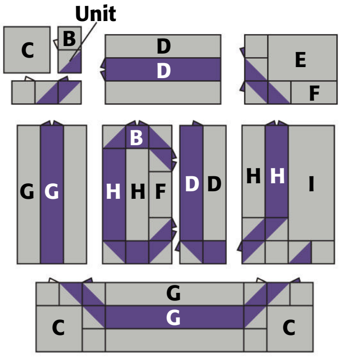
Assorted Solid
- 12 squares 1⅞" (A)
- 2 rectangles 1½" x 6½" (G)
- 2 rectangles 1½" x 5½" (D)
- 2 rectangles 1½" x 4½" (H)
- 3 squares 1½" (B)

Using the triangle-squares technique, pair white A's and assorted A's to make 24 units (use 23).



Unit
Make 23

Sew units and patches together as shown to make a You've Got Mail block.



Block Assembly

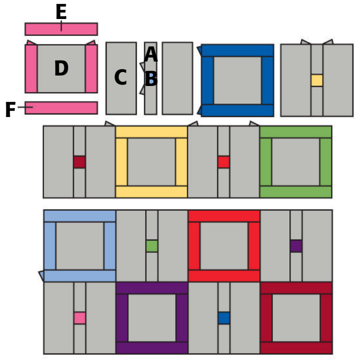
Shrinking Squares

vol. 8, block #764

Gray Solid
- 8 squares 2½" (D)
- 16 rectangles 1¾" x 3½" (C)
- 16 rectangles 1" x 1¾" (A)

8 Assorted Solids
from *each*
- 2 rectangles 1" x 3½" (F)
- 2 rectangles 1" x 2½" (E)
- 1 square 1" (B)

Join patches as shown to make a Shrinking Squares block.



Block Piecing

...and so on...

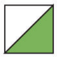
vol. 10, block #972

⊠ = cut in half twice diagonally
⧄ = cut in half diagonally

Assorted Solid
- 1 square 3¼" ⊠ cut to make 4 triangles (C)
- 2 squares 2⅞" ⧄ cut to make 4 triangles (D)
- 5 squares 2½" (B)
- 6 squares 1⅞" (A)

White Solid
- 1 rectangle 4½" x 6½" (E)
- 1 square 3¼" ⊠ cut to make 4 triangles (C)
- 1 rectangle 2½" x 12½" (G)
- 1 rectangle 2½" x 4½" (F)
- 2 squares 2½" (B)
- 6 squares 1⅞" (A)

Using the triangle-squares technique, pair white A's and assorted A's to make 12 units (use 11).

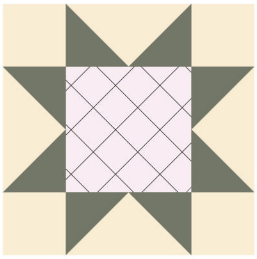


Unit
Make 11

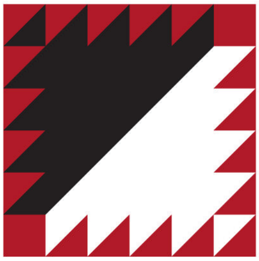
Swap a Block!

This layout is so versatile, you can swap in any 12½" block. In this issue, the A Stitch in Time *and* Red Feather Lake *blocks will fit. .*

Tracy • QM Editor

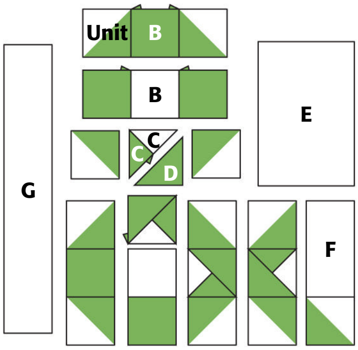


A Stitch in Time Block



Red Feather Lake Block

Sew units and patches together as shown to make an ...and so on... block.



Block Assembly

It All Adds Up

vol. 13, block #1253

White Solid

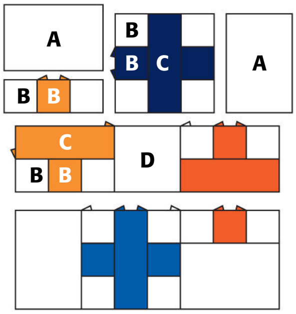
- 4 rectangles 3½″x 5″ (A)
- 1 square 3½″ (D)
- 16 squares 2″ (B)

4 Assorted Solids

from each

- 1 rectangle 2″x 5″ (C)
- 2 squares 2″ (B)

Join patches as shown to make an It All Adds Up block.



Block Piecing

3 Assembling the Quilt Top

Refer to the Assembly Diagram. Frame each block with matching patches A–D as shown. Sew into rows as shown. Sew the rows together.

Sew the border #1 strips together end to end. Refer to "Borders" in Basic Lessons to measure and trim the border #1 side strips. Matching centers and ends, sew the border #1 side strips to the quilt. Repeat to add the border #1 top and bottom strips.

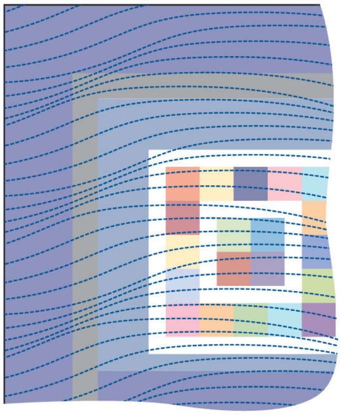
Add border #2 in the same way as border #1.

4 Quilting and Finishing

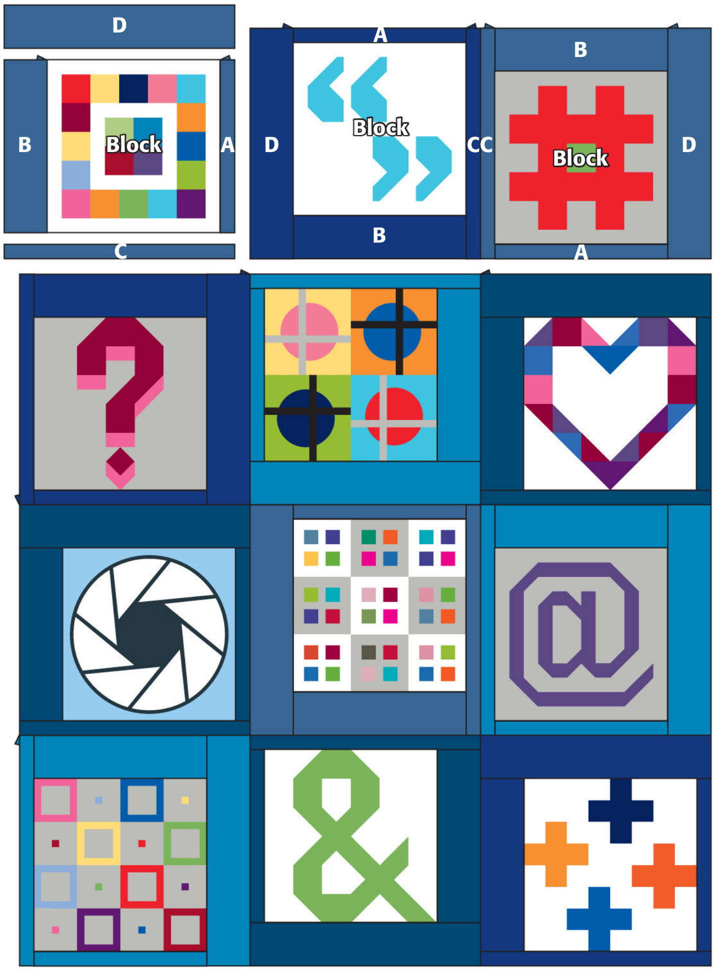
Layer and baste together the backing, batting and quilt top.

Refer to the Quilting Placement diagram. Quilt softly waving lines across the surface of the quilt as shown.

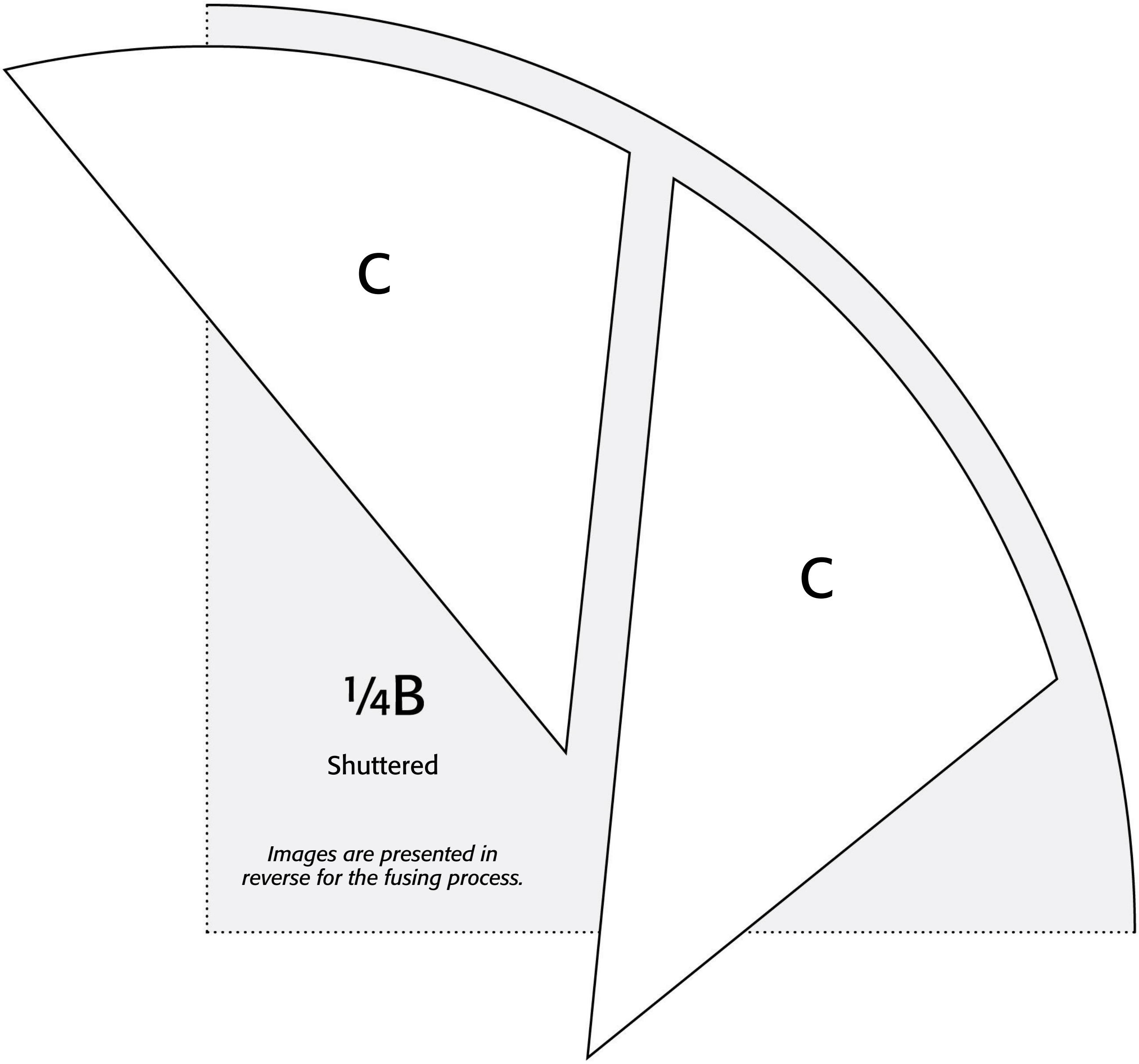
Bind the quilt.



Quilting Placement

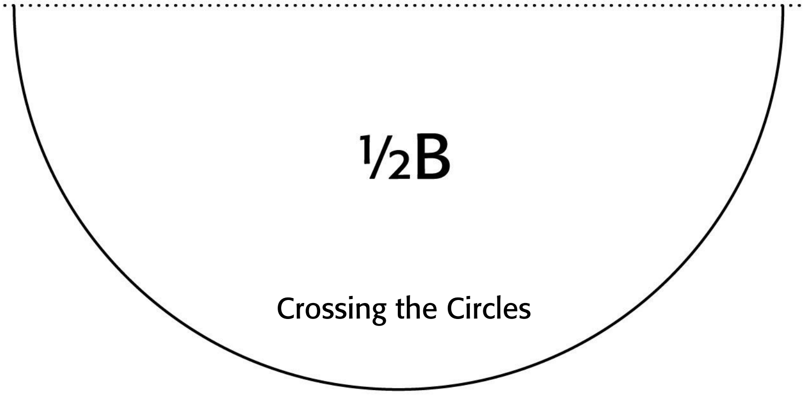


Assembly



Shuttered

Images are presented in reverse for the fusing process.



Crossing the Circles

This line should measure 2".

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Remember when you were a child and got your first bicycle? I do. It gave me a sense of independence . . . I felt like I could go anywhere, and it was so much easier and more enjoyable than walking. Well, at my age, that bike wouldn't do me much good. Fortunately, there's a new invention that gives me the freedom and independence to go wherever I want . . . safely and easily. It's called the *Zoomer*, and it's changed my life.

> ***My Zoomer is a delight to ride! It has increased my mobility in my apartment, my opportunities to enjoy the out-of-doors, and enabled me to visit the homes of my children for longer periods of time. The various speeds of it match my need for safety, it is easy to turn, and I am most pleased with the freedom of movement it gives me.***
>
> ***Sincerely, A. Macon, Williamsburg, VA***

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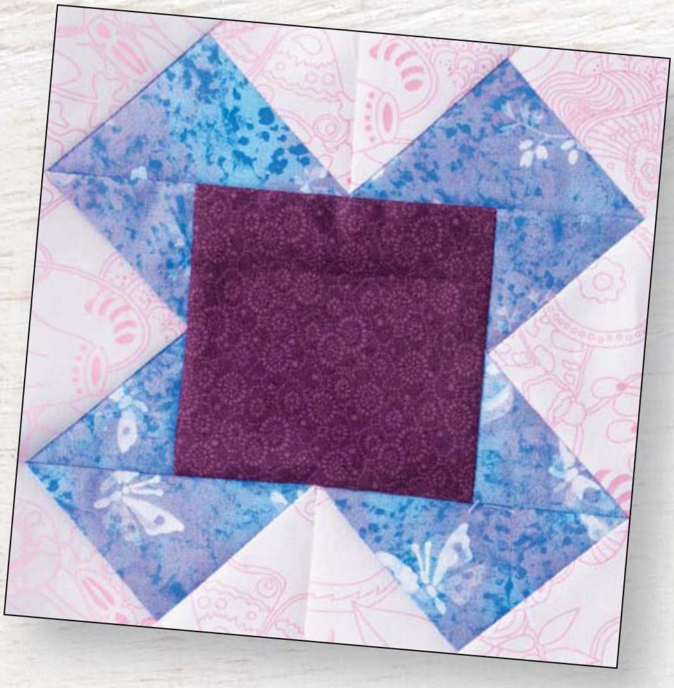
85044

Addicted to Scraps

by **Bonnie Hunter**

What do you do with all the scraps you save?
"Use them!" declares Bonnie.

X-Plus



I almost called this block "Six Geese A-Laying" as there are six Flying Geese units in this block.

But as that really only applies to Christmas projects, I focused in on the block a bit further to see the X behind the center square. And if I turned it on point, it became a PLUS!

I think we are going to have some fun playing with this one!

While I used 2" strips and my Essential Triangle Tool to make the Flying Geese units in X-Plus, traditional rotary cutting methods are given for those who don't have this ruler.

How many ways are there to make Flying Geese? About a gazillion, give or take a few.

Whatever YOUR favorite method is, the important thing is to see that there are two colorings here. Four of the geese have dark center triangles with light corners, and two have light centers with dark corners.

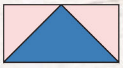
Keep the 1½" x 3" finished unit size in mind (2" x 3½" unfinished) with whichever method you choose, and you will be making this cute little block in no time.

cutting

Finished Block: 6″
For *one* block, cut the following:

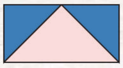
Blue Print
4 rectangles 2″ x 3½″ (A)
4 squares 2″ (B)
Pink Print
2 rectangles 2″ x 3½″ (A)
8 squares 2″ (B)
Purple Print
1 square 3½″ (C)

To make X-Plus, refer to "Stitch-and-Flip" in Basic Lessons. Use blue print A's and pink print B's to make 4 unit 1's as shown.



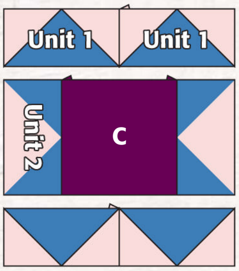
Unit 1
Make 4

Using the same technique, make 2 unit 2's using pink A's and blue B's as shown.

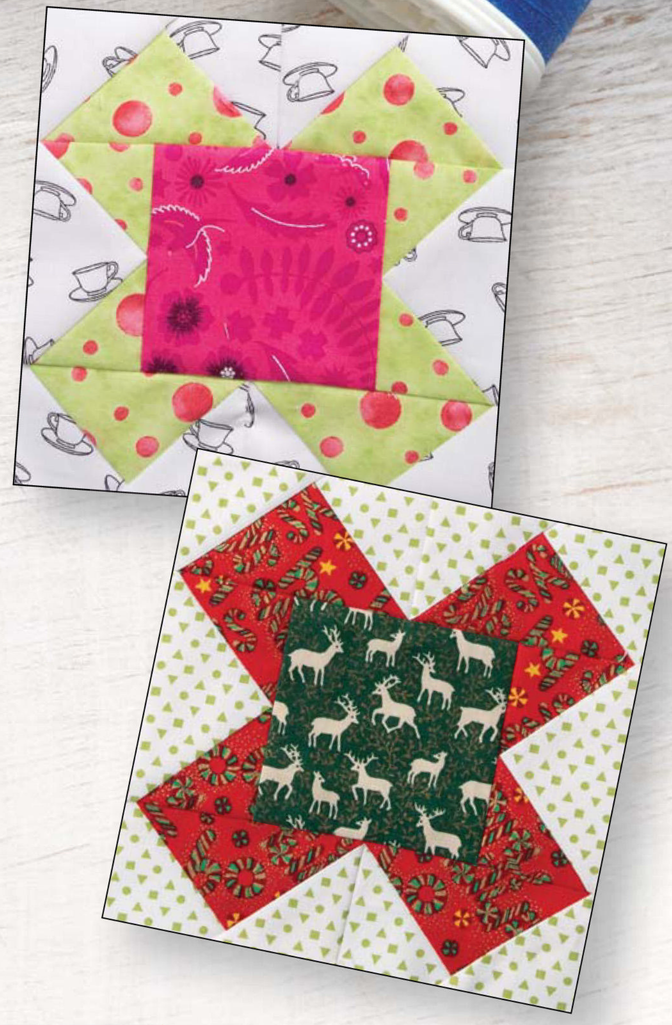


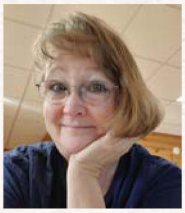
Unit 2
Make 2

Refer to the Block Assembly Diagram and sew 4 unit 1's, 2 unit 2's, and 1 purple print C together as shown to make a block.



Block Assembly





To learn more about Bonnie and see past blocks, visit **QuiltingDaily.com/addicted-to-scraps-quiltmaker**. Post pictures of your projects made with Bonnie's blocks using #AddictedToScraps.

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by Pam Boswell

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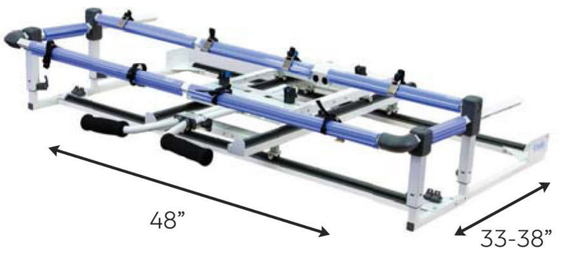

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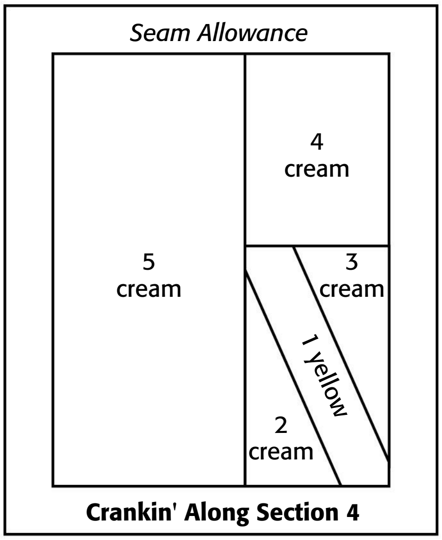
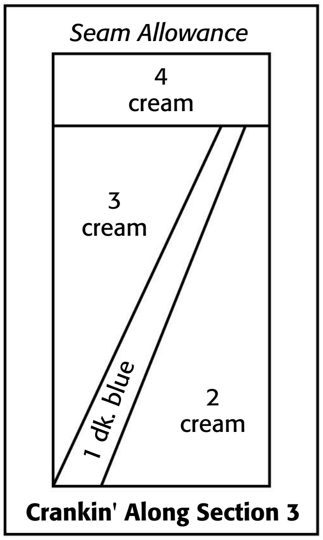
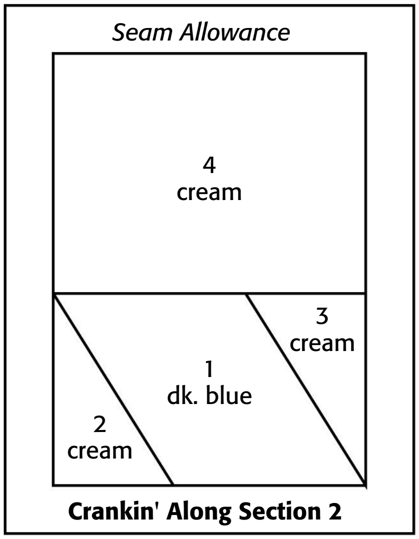

Seam Allowance
4
cream
5
cream
3
cream
1 yellow
2
cream

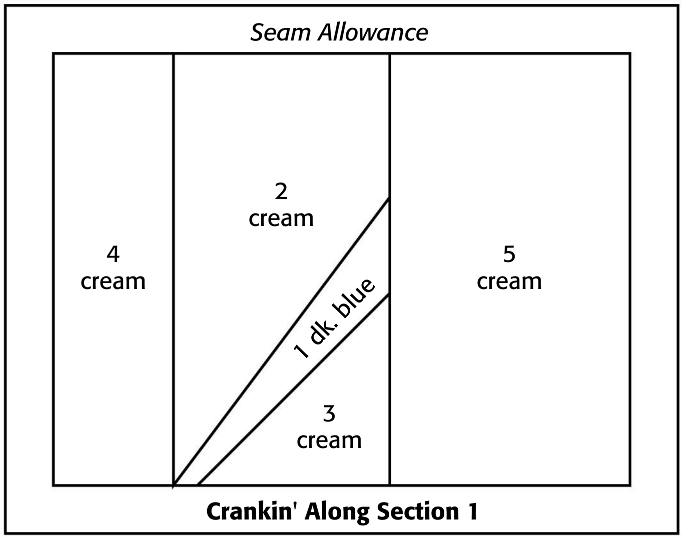
Crankin' Along Section 4


Seam Allowance
4
cream
3
cream
1 dk. blue
2
cream

Crankin' Along Section 3


Seam Allowance
4
cream
3
cream
1
dk. blue
2
cream

Crankin' Along Section 2


Seam Allowance
4
cream
2
cream
5
cream
1 dk. blue
3
cream

Crankin' Along Section 1

Patterns are the reverse of the finished block.

Crankin' Along

Pattern page 1 of 4

This line should measure 2".

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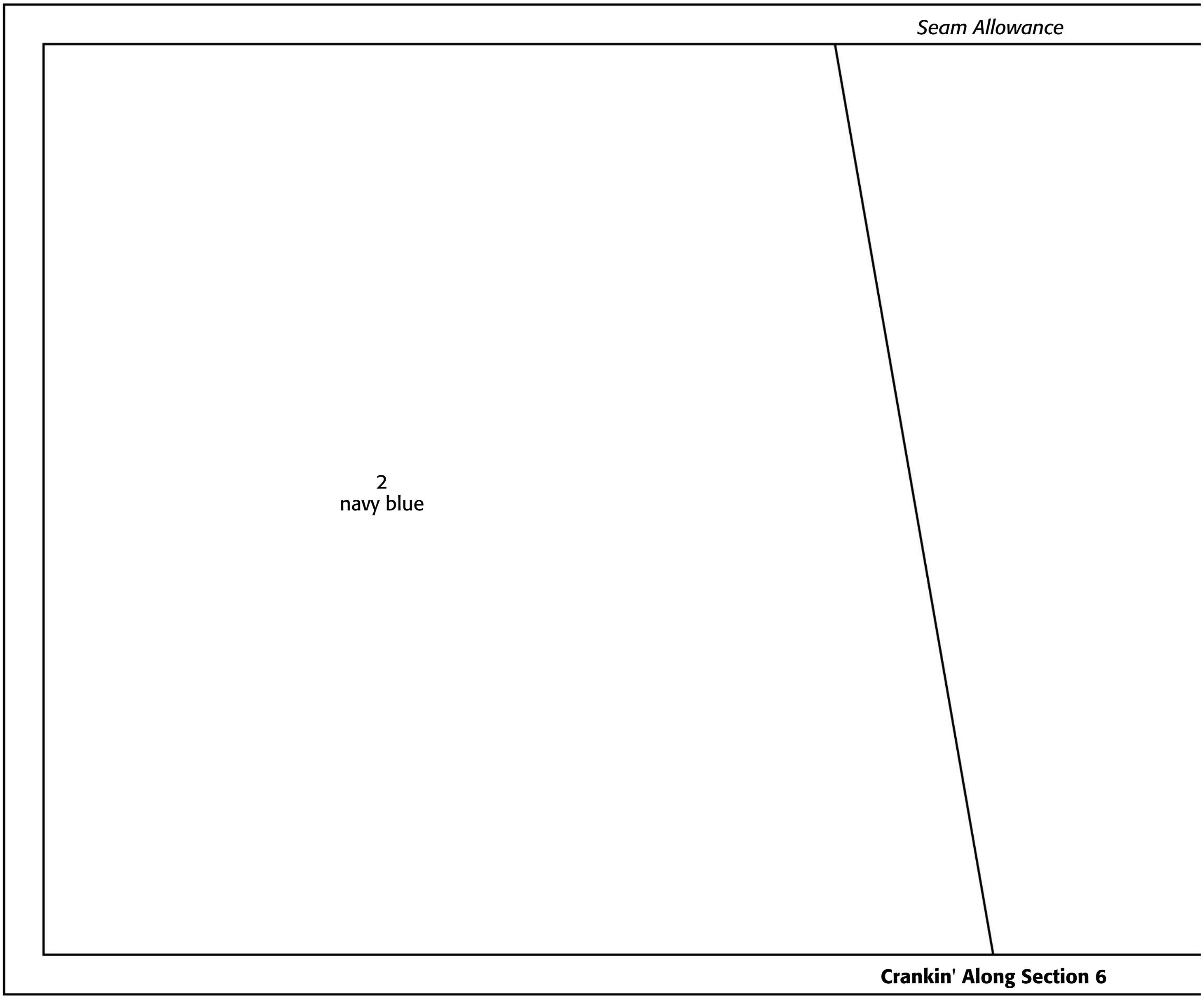
Seam Allowance
2
navy blue
Crankin' Along Section 6

Patterns are the reverse of the finished block.

Crankin’ Along

Pattern page 2 of 4

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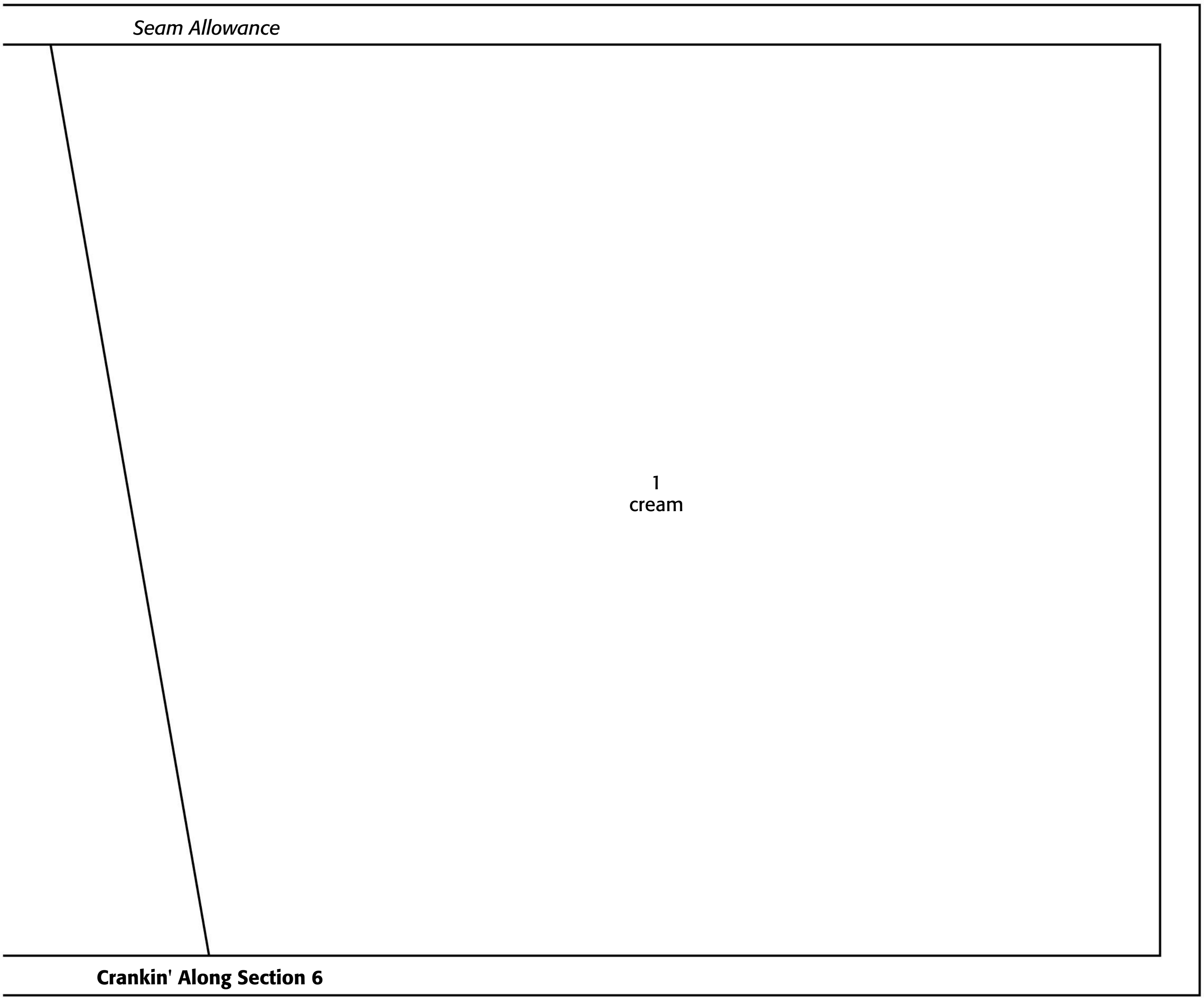
Seam Allowance
1
cream
Crankin' Along Section 6

*Patterns are the reverse
of the finished block.*

Crankin’ Along

Pattern page 3 of 4

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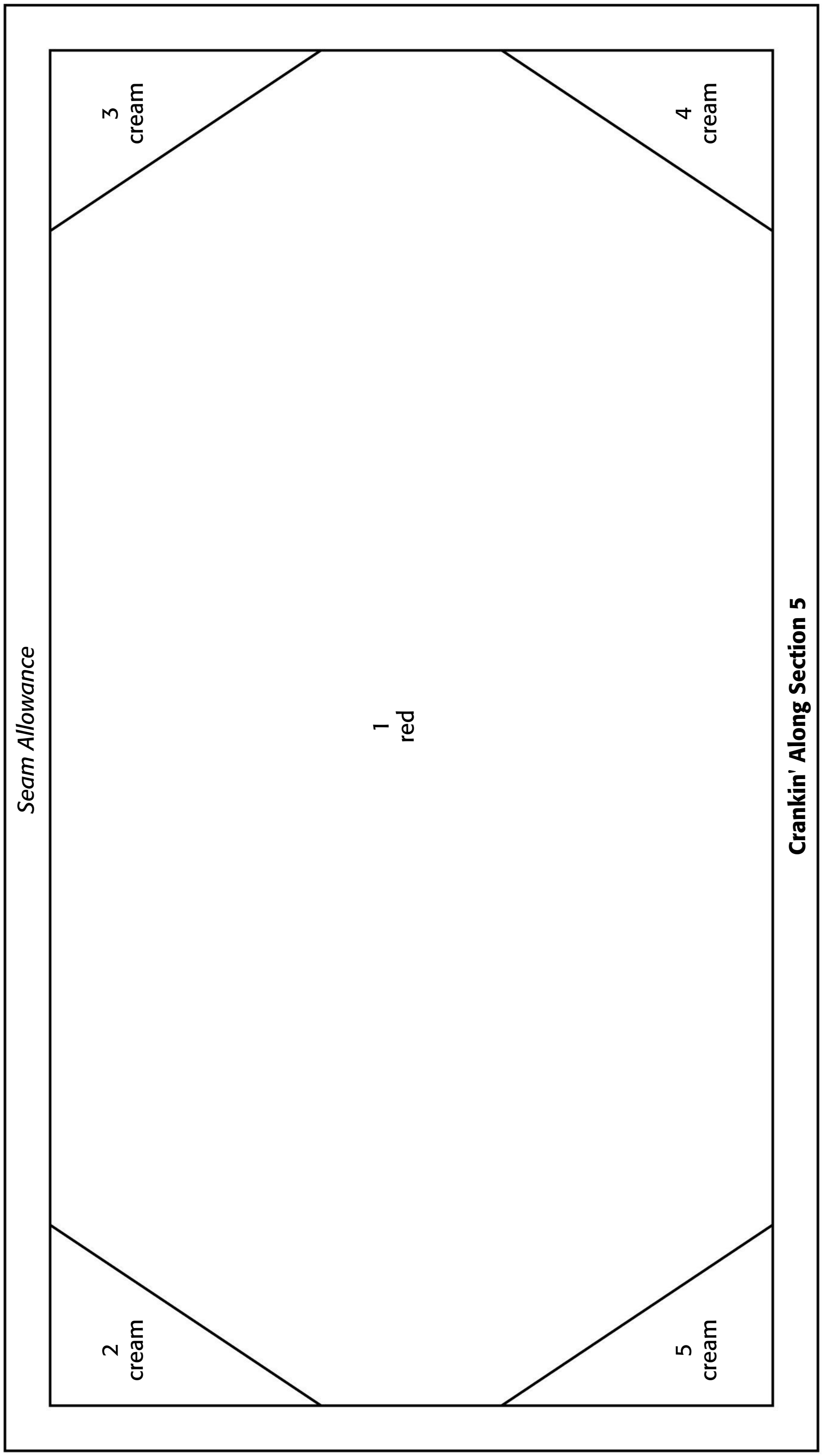
3
cream
4
cream
Seam Allowance
1
red
Crankin' Along Section 5
2
cream
5
cream

Crankin’ Along

Pattern page 4 of 4

This line should measure 2".

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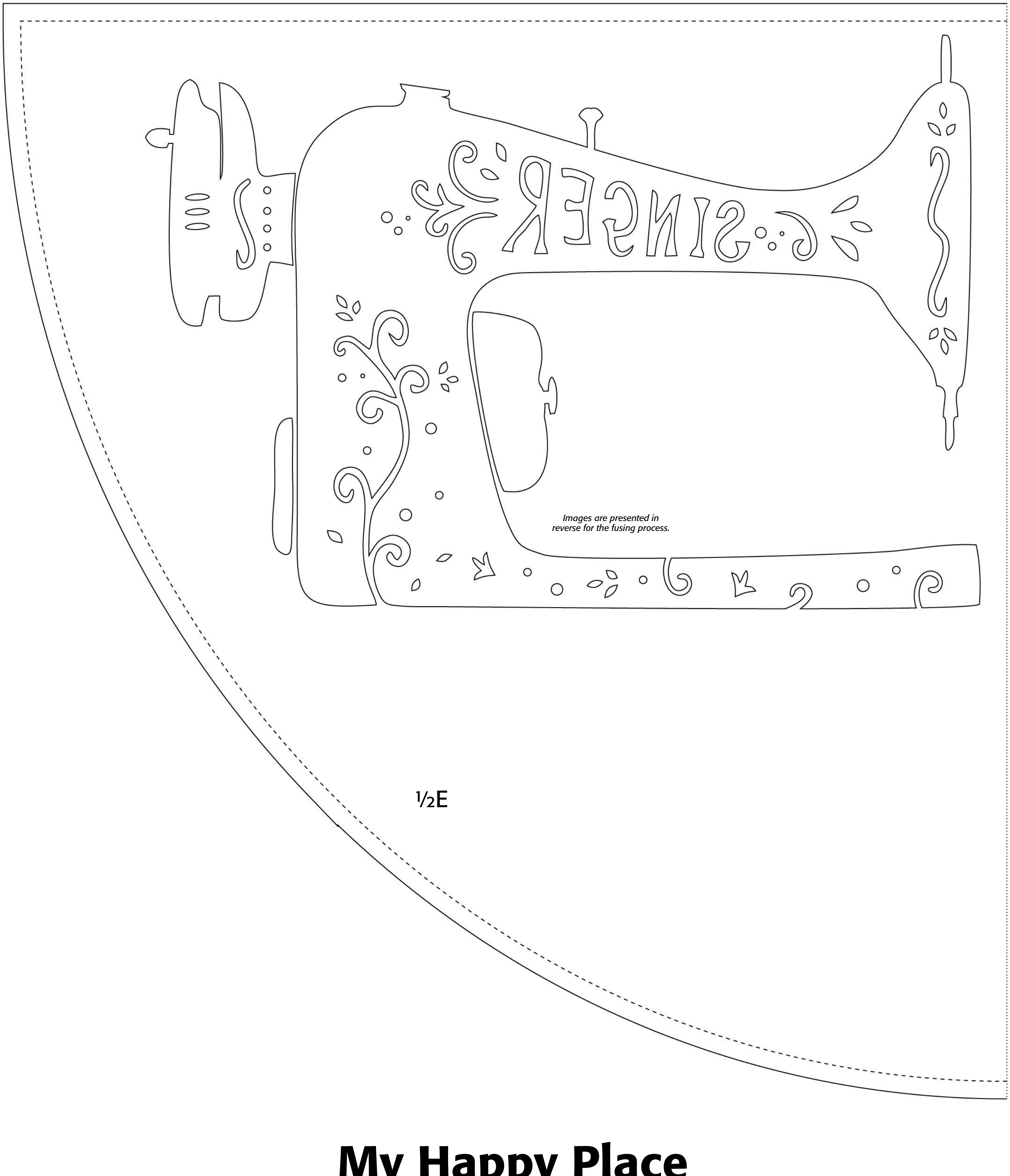
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½E

My Happy Place

Pattern page 1 of 2

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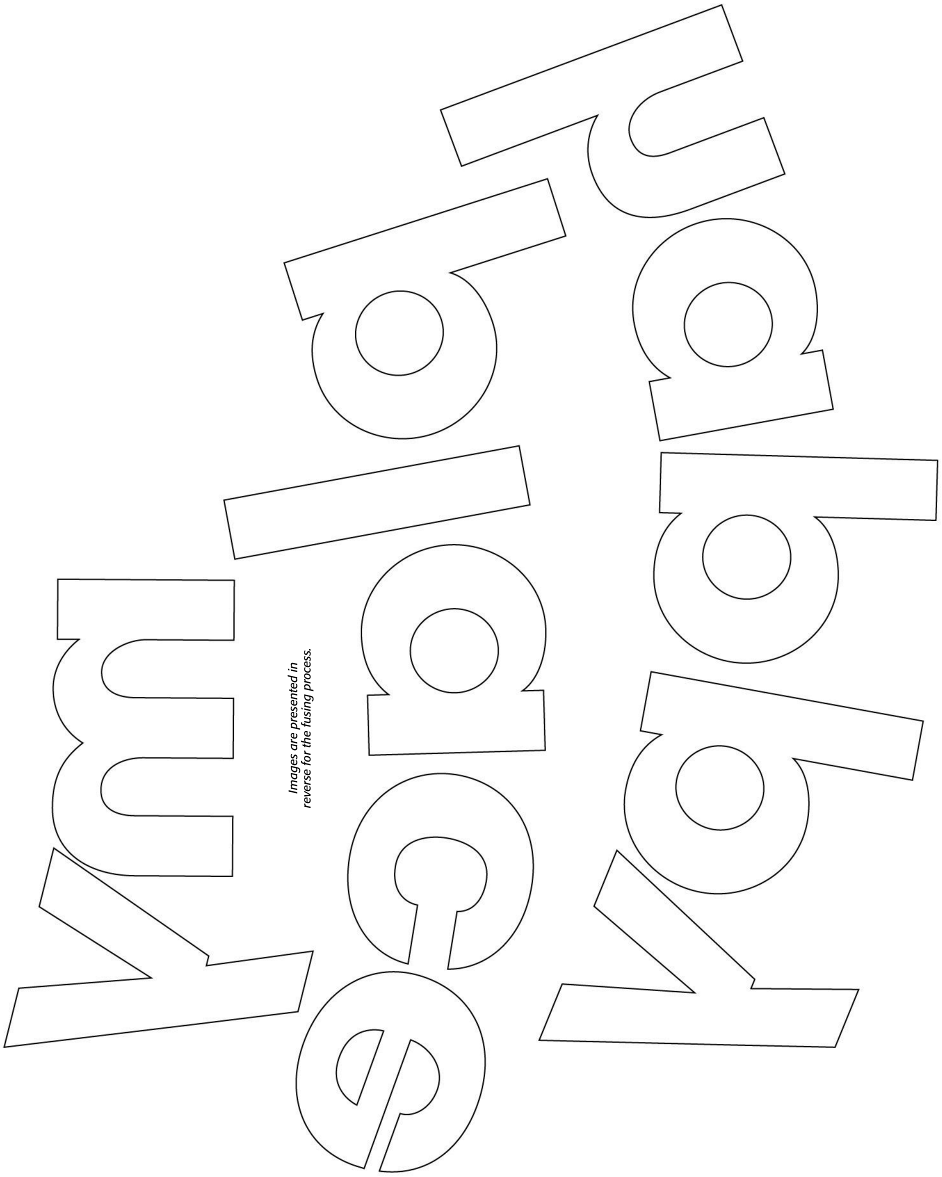

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My Happy Place

Pattern page 2 of 2

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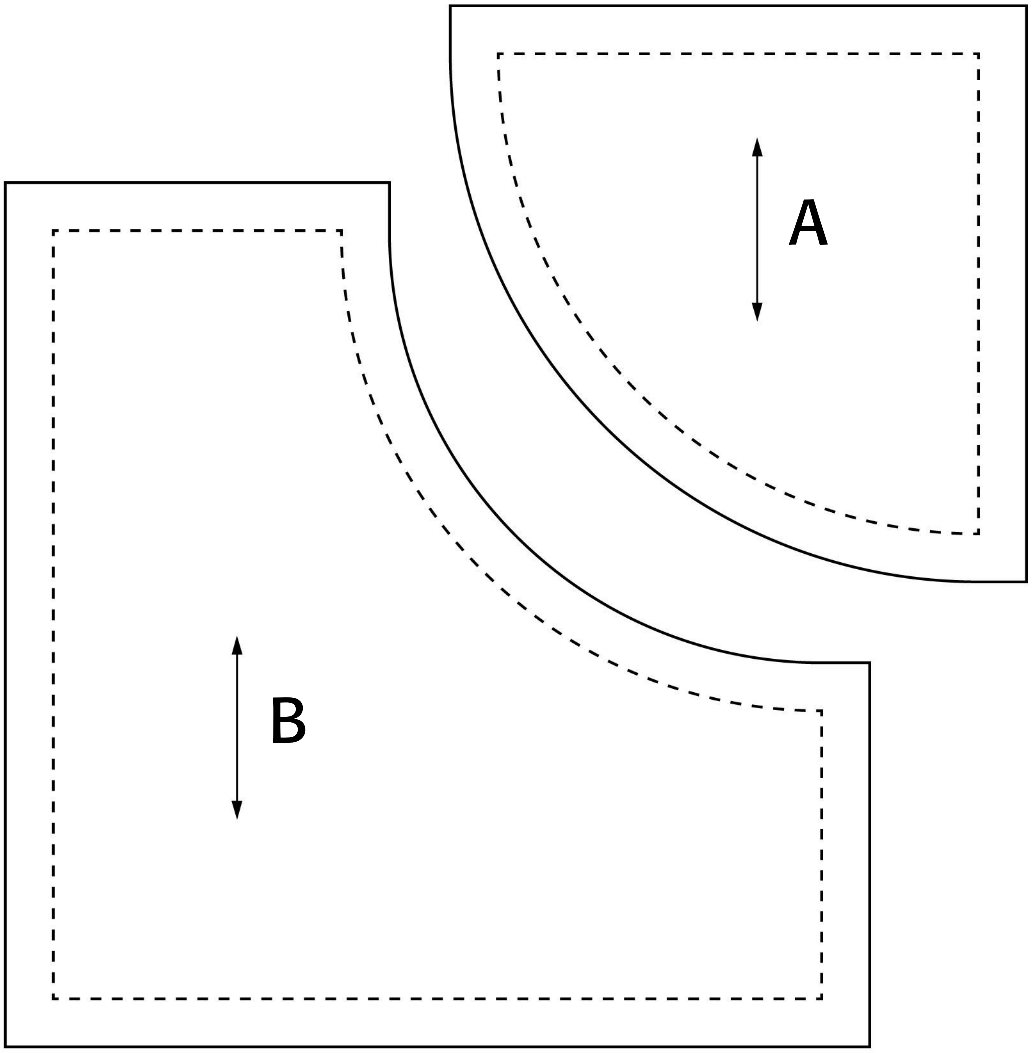

Flower Trellis

Pattern page 1 of 3

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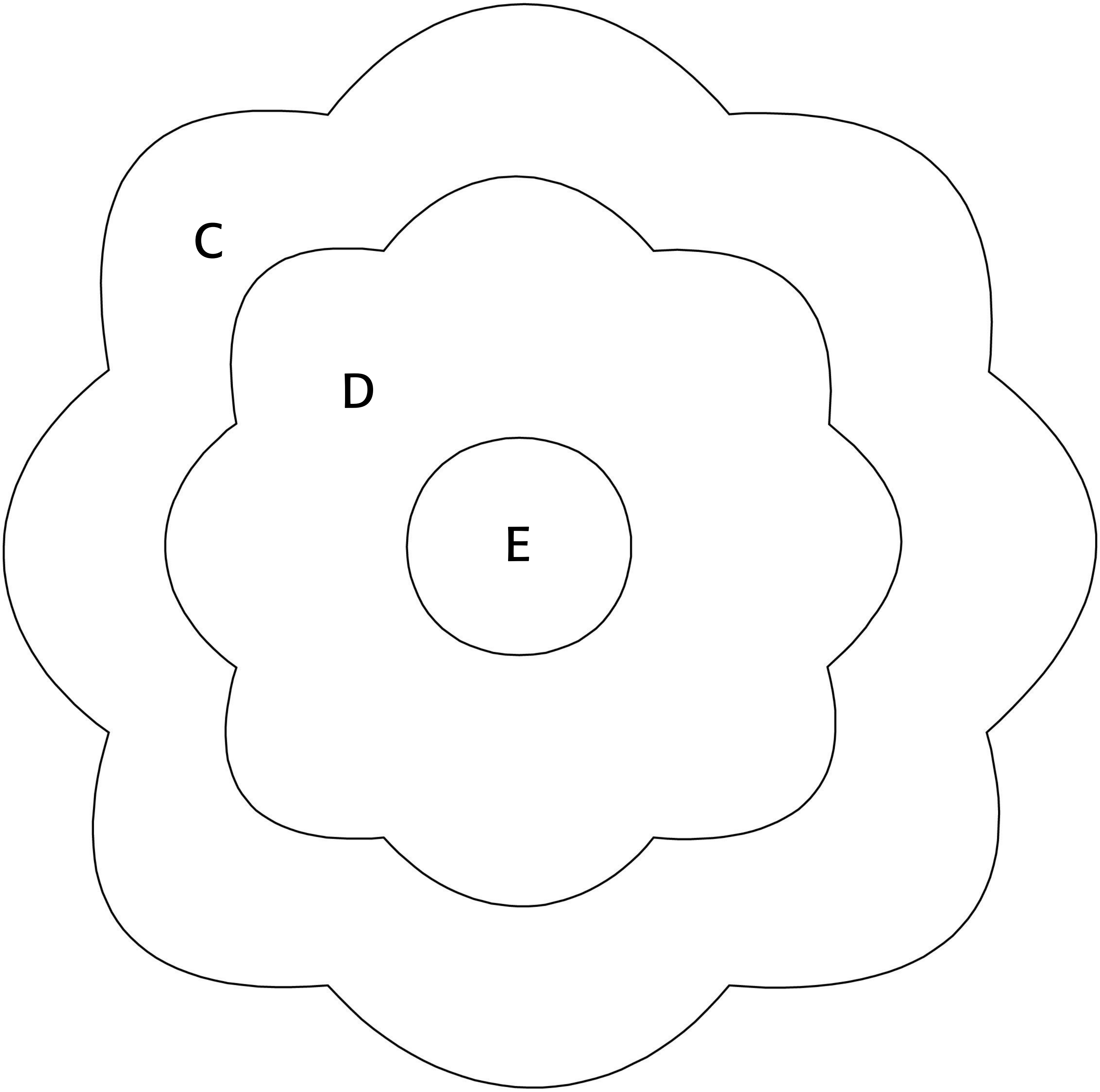

Flower Trellis

Pattern page 2 of 3

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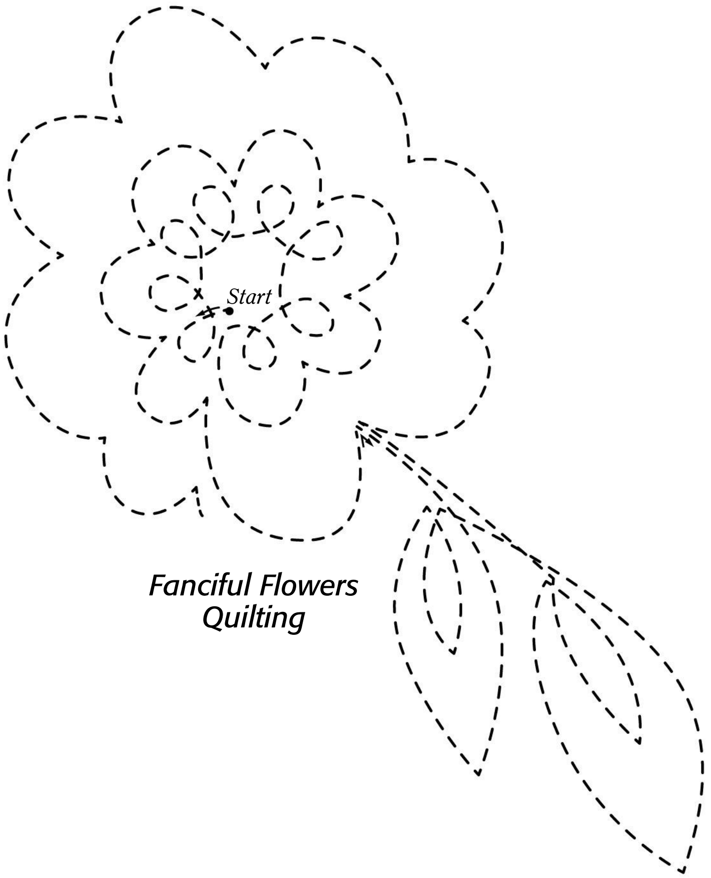

Fanciful Flowers Quilting

Flower Trellis

Pattern page 3 of 3

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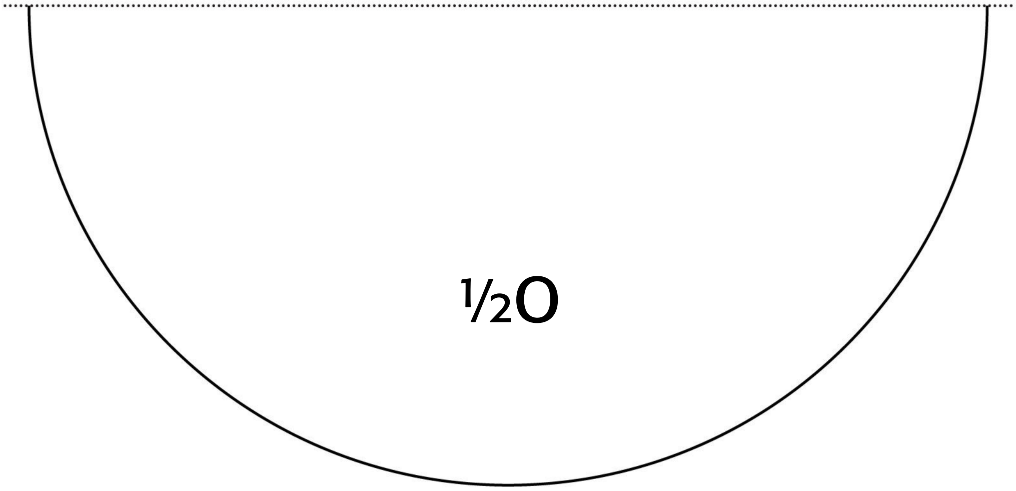

Dolly's Sampler

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